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Editor

FREDERIC ALLEN WHITING

Associate Editors

LEILA MECHLIN, RICHARD F. BACH, JOHN IRWIN BRIGHT, AUGUSTUS DELAFIELD ZANZIG

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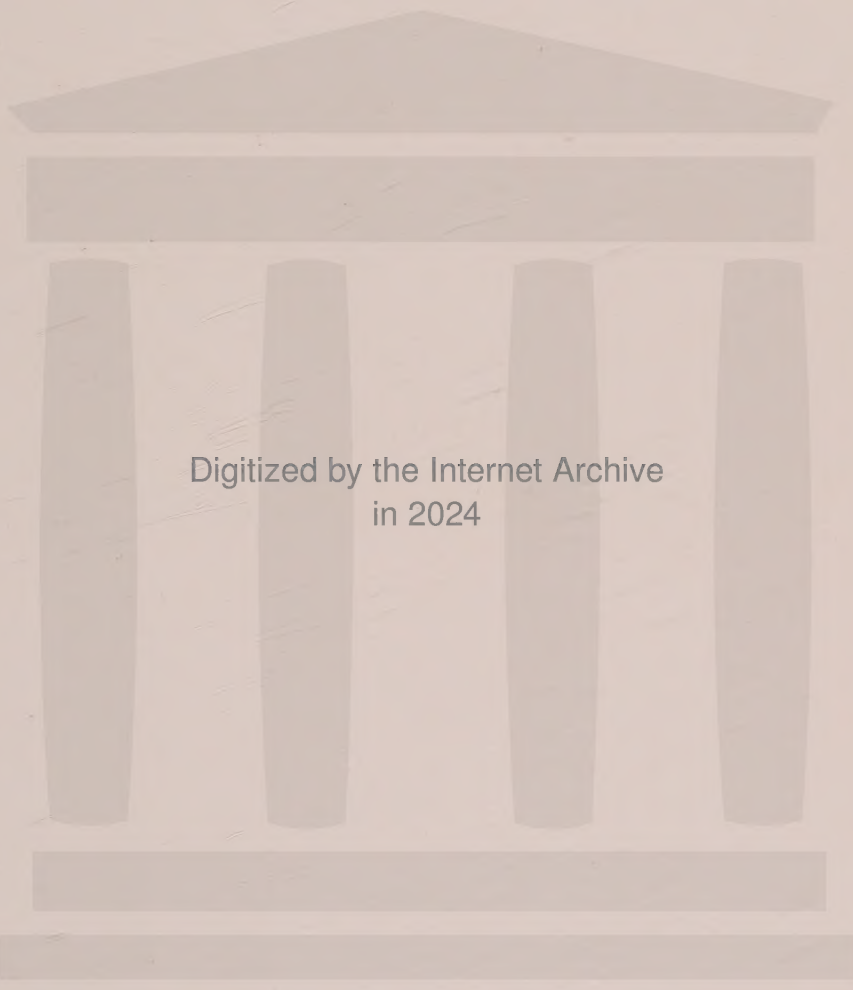
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MAURICE STERNE

AFTER LUNCH

AWARDED FIRST W. A. CLARK PRIZE AND CORCORAN GOLD MEDAL
THE TWELFTH EXHIBITION OF CONTEMPORARY AMERICAN OIL PAINTINGS
THE CORCORAN GALLERY OF ART

THE AMERICAN MAGAZINE OF ART

VOLUME XXII

FEBRUARY, 1931

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WHY A MAGAZINE OR FEDERATION OF ARTS?

THIS is a question which arises in the minds of many men on the street and not a few of their wives and daughters. To these the list of men and women of affairs who are associated with this organization (a list headed by two such distinguished servants of the public as Elihu Root and Robert W. de Forest) is not an answer.

Such men and women ask what has art to do with real life; where does it touch me in any vital way; what has it really meant to the great majority of men and women in the past?

These people have not analysed their daily experience; they have been unconscious of forces going on within and without themselves, forces which have molded their lives to a significant extent, motivated them unconsciously in decisions and actions and greatly affected their daily intercourse and the characters they are creating day by day.

Art (which, in its lowest terms might be described as the desire to make objects of daily use both adapted to their purpose and at the same time pleasant to the touch and to the sight)—this simplest form of art was, I believe, one of the strong urges which drove primitive man forward in his evolution and increasingly separated him from his fellow beasts. As man emerged from the primitive stages, he increasingly attached a special significance to the man or woman who developed skill in creation. Thus the artist and craftsman, the poet, minstrel, actor came into existence, to lighten the burden of their less imaginative or less skillful companions, and to amuse, comfort, or inspire.

Fundamentally the artist of today is but the descendant of these earlier men; with the same responsibility to his neighbors of expressing these mysterious higher ranges of emotion, lacking an understanding of which, life becomes dull, stale, and unprofitable. The great artist in his high moments works in an attitude of awed humility in which he watches, with Emerson, "that flowing river, which, out of regions I see not, pours for a season its streams into me, I see that I am a pensioner; not a cause but a surprised spectator of this ethereal water; that I desire and look up and put myself in the attitude of reception, but from some alien energy the visions come." Works of art created with this mysterious and compelling cooperation must be, to those who are open-minded, great beacons guiding less gifted people towards higher spiritual goals.

Art is an avenue of emotional release, both for the creator and for the enjoyer. Its service, in this time of unparalleled tenseness of living, is manifold and important.

All sincere art has something of this message; our own art of today will have it increasingly as an enlarged audience of understanding appreciators make the required response without which most artists cannot survive—sympathetic response of recognition and a practical response of support.

These are a few of the reasons why many men and women are giving devoted service in the cause of art. Those who do not now appreciate its value should not too lightly turn away without trying to understand the importance of art as an element in the life of our own time and our own country.

F.A.W.

DEVELOPMENT OF THE MAGAZINE

WITH this issue the Magazine begins a process of gradual transformation which was symbolized by the change in size in the January issue. It is our plan to develop further the scope and quality of the Magazine as rapidly as financial and other assistance become available.

The Magazine is to be produced with the cooperation of a group of Editors and Contributors, each Associate Editor being in charge of a special subject and responsible for the contents of his or her section. All of the proposed subjects cannot at first be included in each issue, but we hope before the present volume is completed that the number of pages can be increased so that the Magazine may become quite fully expressive of the various fields of art regarding which we think our readers would desire to be kept informed.

We are pleased to have secured the cooperation of the Treasury Department (under whose direction many of the plans for the beautification of Washington are being developed) in a section *The New Washington*, which will open in the March issue with an introductory article by Andrew W. Mellon, Secretary of the Treasury. We will endeavor, with the cooperation of the Treasury Department and others concerned, to keep our readers authoritatively informed regarding plans for the development of the Capital City.

The form proposed for the Magazine, which is only partially indicated in the present issue, seems to us to be unique and to fill a need not met by any other magazine. It will be our aim to record significant happenings in the various fields of art, with essays on the philosophy of art and general articles, in order that our readers may be kept informed of the trend of the art movements in this country.

The Editor will appreciate comments and constructive criticism, in order that the Magazine may rapidly be improved to meet fully the need which it aims to fill.

Associate Editors who will cover particular fields of interest are as follows:

Miss Mechlin will conduct the *Field Notes*, an expansion of the *Notes* which have always been an important feature of the Magazine. Her long experience as Editor and Secretary of the Federation assures the success and interest of this department.

Richard F. Bach, who has also been associated with the Federation for some years, will have charge of the *Industrial Art* section, a field in which his long experience at the Metropolitan Museum of Art has made him a leading authority. In addition to his position as Director of Industrial Relations at the Metropolitan Museum, he is Editor of *Good Furniture and Decoration*.

Roy Mitchell, who will be in charge of *Theatre*, is the author of *Creative Theatre*, *Shakespeare for Community Players*, and *The School Theatre*. He is at present carrying on some interesting investigations in connection with his work in the College of Fine Arts, New York University.

Augustus Delafield Zanzig, who will cover the field of *Music*, is completing his written report based on a two-year investigation of music in American life, for the Community Music Service, maintained by the National Recreation Association. This has taken him back and forth across the country and given him a unique understanding as to how all kinds of people feel about music as a social force—one of the elements to be used in building up a real culture in this country.

John Irwin Bright, of Philadelphia, is to see that our readers keep in touch with the real significance of *Architecture*—one of the original group of the three "Fine Arts," but one we have too frequently thought of in this country as merely a means of providing accommodation for ourselves and our activities and protecting us from the elements.

F.A.W.

PAINTING

THE ARTIST SEES
DIFFERENTLY, BY
DUNCAN PHILLIPS,
FROM THE BOOK OF
THE SAME TITLE TO
BE PUBLISHED SOON
BY PHILLIPS MEMO-
RIAL GALLERY OF
WASHINGTON, D. C.



Courtesy Phillips Memorial Gallery

DAUMIER

THREE LAWYERS

THE ARTIST SEES DIFFERENTLY

BY DUNCAN PHILLIPS

THE inevitable conclusion of any and all debates about art and aesthetics can be summed up in my title. The artist sees differently from the man of practical behavior and of normal or subnormal powers of observation and intuition. As Roger Fry pointed out in his great work *Vision and Design*, the artist on his way through the world really takes time to look at it with rapture and wonder, to absorb its aspects to the utmost that he may use them for their own sake or as material for abstract pattern. The average "man on the street" or the farm, in the automobile and the office, is so intent on the next thing to do or to say that his preoccupation does not permit him to be the *detached* spectator of the phenomena of appearances or the detached specialist in subtleties of design. The average man is an inarticulate type not an expressive individual, and his choice of a spokesman in art would be an interpreter, an outlet. The talk is usually about "beauty" from some preconceived idea of what that is. Naturally it cannot be recognized when it differs from the fixed, hereditary or popular image. In paleolithic days the artist's mind was evidently attuned to every other mind and the only thing that set him apart from the mass of the tribe was not differentiated vision but special ability to work upon the emotions in one way or another, to gratify acquisitive or possessive instinct by imitation of appearances or to arouse excitement. Art, with primitive peoples is a social function subordinate to the mind and the will of the majority. As men advance towards civilization it becomes more of a specialty, more of a solace for the few who value an object which has no other purpose than to be seen with refinement of observation and enjoyment, and perhaps, though not necessarily, as the artist saw it.

There are many arts, of which I in-

tend to confine myself chiefly to the consideration of only one, the art of painting. Artists see differently, not only from other types of humanity but each from all the rest. To the extent that they often think and see with no considerable difference from the average person they are insignificant as artists. Art is nothing if it is not discriminating selection and passionate contemplation and therefore an important personal document. And art is not authentic unless it is also an expressive creation and consequently an intimate personal message. Art offers proof, if proof were needed, that human consciousness is complicated with myriad sensations of line, color and movement and impelled to aesthetic affirmations or denials of alternative theory or concept, and to aesthetic reactions of various degrees of sincerity and intensity. These reactions may lead either to representation of objects as such or to stylized decoration in which the objects have become units of design. In short, art proves the miracle of human personality and the unpredictable variations from type of the human species. It is my contention that ours is a world where too often such fascinating variations are deplored or discounted and the influence of the herd mind on the artist is still towards collective seeing habits and painting methods which level men with the force of a steam roller.

From first to last, from prehistoric to ultra-modern realists and pattern makers, art has afforded to its followers a defense against the outer world and implied a faith in the artist's work as a shield as well as a symbol. From first to last the artists themselves have sought relief in creation and expression. By seeking identification with whatever moves them they are still winning compensatory joys, sublimated satisfactions, mystic bonds with unknown friends, and intimations of immortality.

The resulting achievements of the symbolical impulse are usually great in proportion to the stimulus. All men are potential artists if they have a creative urge and a selective, an imaginative or an expressive faculty. Any one of these qualifications plus a little talent will provide the world with another artist, in the rough. Many are called but few are chosen. These few are the most sensitive and subtle of human beings and the most expressive through their own medium and their own manner of using it. They are chosen to speak for like-minded men and for those of us who are interested in other ways of seeing than our own. Now no artist can speak well save in his own language. The languages of art are as the sands of the sea, beyond computation. New devices and designs are constantly being contrived to communicate the ways in which each artist differs in vision and in touch from every other. Nowadays artist-ways often baffle our understanding until the new code has been deciphered and we discover the abstract idea or the remote aesthetic experience for which the curious work of art was the symbol. These mysteries are worth solving for such comprehension admits the initiated into a world of wider horizons. One is made aware of dormant delicacies of human consciousness. Dormant instincts for creative expression are aroused. Amateur dabbling in the arts is an excellent thing in that it helps appreciation of the artist's difficulties and his aims. And I can testify that it is a great privilege to live with paintings of many different types, each species brought forth after its own nature. The collector or the critic who exercises choice and passes judgment is wise if on the one hand he avoids factional partisanship and cultivates tolerance while on the other hand he preserves his own integrity of vision and of taste, cleaving to that. *Open mindedness does not require from us neutrality nor even impartiality. The purpose of an open mind is to find one's own way about, avoiding preconceptions, prejudices, and all other*

pitfalls. It implies a preference for one philosophy of life or one style of art over the rest after knowing them all and it requires the selection of the best, that is, the best for the individual artist and his problem. As Dr. Everett Dean Martin has written, "When Aristotle sought to know the nature or kind of any class of objects he looked for the most perfect representatives of that class. To know what kind of fruit a tree bears one does not pick the stunted and defective specimens but the best, those which manifest the particular form most completely. So human nature is really manifest in the best men." He might have added that art also is manifest in the best artists which in my interpretation means not an average specimen of the kind *we* like best but the best of every kind, other tastes and opinions being as valid as our own. It is a mixed world and in the periods of its greatest vitality art has indicated the strange and fascinating mystery of conflicting purposes, contrasting temperaments, and creative cross-currents, all fused somehow into an evolving cosmos of dynamic contacts and propulsions.

There are so many categories in art criticism that I am always interested in any attempts at simplification. Jan Gordon divided artists into two classes. His first group, which he called Class A, is composed of artists driven by an inner urge, a spiritual force which compels them to find a way of expression corresponding to their great idea whatever it might be. El Greco and Blake, Rembrandt and Daumier, Cézanne and Van Gogh, are outstanding examples. The other class, which Gordon calls of the B type, is by far the more ordinary for it contains most of the world's well-trained and competent workers in the arts. Often they have amazing craftsmanship and in many cases original genius, but the motive is lacking for emotional, humane and therefore moving expression. These B artists must struggle to find ideas sufficiently aglow to ignite an inner fire. With them the struggle is never how to say but what

to say. Whereas the artist of the A type, conscious of a lack of executive skill commensurate with his great concept, is always talking about technic because that is what bothers him, the Bs are, at their best, distrustful of their own technical abilities and eclectic versatilities and envious of a genuine innocence and ecstasy of mind and eye. Henri Matisse, for example, is a brilliant craftsman who sought his own salvation as an artist by trying to become again as a little child. It only taught him how to be a better artist and, in the course of his own reeducation in what to eliminate and what to emphasize, he evolved a gay palette and a complex pattern which are as impersonal and coldly sophisticated as the academic realism from which he escaped. Curiously enough he tries to be gay and ends by being colder than Picasso, who tries so hard to be cerebral and impersonal and remains a passionate Oriental or mediaeval alchemist. When Picasso forsakes the world of human beings and their emotions for pure abstraction, reverting to his Moorish ancestry and its preoccupation with proportions of colored shapes, one watches him in fascination to see what striking idea for a new school of art will come out of the void just as one waits for the rabbits to come out of the conjurer's hat. It is a curious thing that the Bs are usually able to convince almost everyone except perhaps their own secret selves, that they are the greatest artists of their period. It was so with Van Dyck, with Boucher, with Fortuny and Mancini and Sargent and Rodin and now with Matisse and Picasso. Virtuosity runs a course and knows its brief hour of glory but the individuals who appeal most to us in the end are men of the A type whether they are the most accomplished and skillful craftsmen or not. They are the men who start from life as their inspiration and who work towards art as their means of expression, seeking ever for the finer essence of truth and of their own experience. Their works may be quite abstract yet they are full

of feeling because their original source was in nature and in the heart of man. Of a different type are those intellectual and aesthetic craftsmen so much in evidence today who work from the abstract to the concrete, beginning with shapes as the units for a pattern or with a system for division of a space, and ending with a picture more or less objective which is often so uninteresting that it would not hold us for a moment if we had not been told that it was produced by some devious process and that it represented profound cerebration. Picasso is a virtuoso, in fact, a showman—and yet, whatever we may think of him, he starts from nature and invents his highly artificial and sophisticated creations of Form presenting before our astonished eyes a metamorphosis of things into symbols, a transposition of the objective world into the metaphysical world. He is always seeking new ways for art to be a stirring experience and an experience distinct and different from any we have known in life. In the end he is capable of giving to many people a passion of enjoyment. Abstractions, cerebral or hyper-aesthetic, often cast a spell. Logical creations of forms in space which call to depths of unused rhythmical instincts within us offering the added joy of recognizing the cosmic law of order working itself out in a congenial medium, such works of sheer sensibility or of reasoned intelligence are of course art for art's sake. I confess that I am extremely susceptible to this kind of artistic fanaticism. It is, I believe, in a good cause and has its practical application to the making of new patterns for our pleasure and our use. Yet if I am not convinced that there was a real emotional experience of the artist which gave birth to his method, then I am bound to suspect that it was only his method which gave birth to his subsequent emotional experience and ours. That seems to be simply another case of virtuosity and its thrills. The artists who, like a force of nature, are irresistible, are the unselfconscious individuals with something at least of

their inner lives to tell, men of feeling who make their art expressive to the degree of intensity. Trial and error, loneliness and self-denial have made their expression poignant. In spite of their sufferings, a love of life as it is or as it might be reveals their passion for reality or their capacity for dreams.

Nevertheless, in spite of my preferences and partialities, I hold that a profound respect for different opinions, tastes, and temperaments than my own, with no insistence to impose on others my cherished ideas and impressions, would be in me a sign of the finest culture. If only I could rise to it! After all it is only that liberty which is demanded by the intelligence of mankind. John Galsworthy has argued for tolerance in his book, "The Inn of Tranquillity:" "It is a poor business, partisan abuse of any kind of art in a world where each sort of mind has a full right to its own due expression. He is a poor philosopher who holds a view so narrow as to exclude forms not to his personal taste. What is art but the perfect expression of self in contact with the world? Whether that self be of enlightening or of fairly telling temperament is of no moment whatsoever. Of all kinds of imagery art surely is the most free and demands of us an essential tolerance of all its forms."

It is in that faith that I hang and attempt to interpret exhibitions of established paintings of the past mingled with paintings of the unproved present and of experimental things by research workers of today along with modern pictures still steeped in ancient tradition. Academicians may be startled to find their canvases in close proximity to those by outsiders from the official ranks and to discover that those outsiders are extremely intelligent craftsmen and not such outlaws and barbarians after all. And the more radical progressives may be more or less amazed to see that when hung side by side with works of what they had been pleased to call respectable mediocrity their own works seem less original than they had supposed. The challenge to thought in such a show is immediate and the clari-

fication of issues which had been confused by the special pleading of rival factions is mutually beneficial to the observers and to those impartially observed. As for the public in this age when quite a few of art's sign posts point in such an opposite direction from what cautious people had been taught to travel, it is well for them to know that there is so much daring, so much pioneering, not merely to pass the time, but to orient one's self in the age and to discover for one's self that although new roads have been opened for traffic the old roads are still good. The difference, of course, is that the old roads lead back persistently and for a long way into the past, whereas the new roads penetrate little by little into the undeveloped and unknown future. Through mixed exhibitions I for my part learn, and hope in turn to teach, the meanings of history, the evolution of ideas, the kinship of men of old to men of today, the many mindedness of every period in spite of the collective consciousness and the imposed conventions of some of them. Men of alien tongue and of no less alien technic can get together on a few fundamental principles such as selection, elimination of non-essentials, emphasis on the expressive part, interrelation of the various parts to the whole. If, in an exhibition of opposites, the spectators will but open their minds to each work and to each human being back of it, they will come in time to the point of admitting that there can be unity wrought out of a bewildering variety and a fusion of apparently insoluble elements and a harmony coming at last out of discords and an order out of chaos simply through faith in the interlocking possibilities of the fragments. Then the puzzle will turn out to be a picture, the symbol of a world and of a social problem which must deal with individuals in precisely the same way, never demanding that they shall be all alike but forever fitting them into their own places until the goal is at last achieved and the unity and the harmony of art are recognized as the very goal of the soul's adventure.

EXHIBITIONS

WHAT A FEW CRITICS SAY ABOUT THE CORCORAN GALLERY BIENNIAL

Now, who shall arbitrate?
Ten men love what I hate,
Shun what I follow, slight
 what I receive;
Ten, who in ears and eyes
Match me: we all surmise,
They, this thing, and I, that:
 whom shall my soul believe?

Rabbi Ben Ezra Robert Browning



GIFFORD BEAL

CIRCUS GIRL

AWARDED SECOND W. A. CLARK PRIZE AND CORCORAN SILVER MEDAL, THE TWELFTH EXHIBITION OF CONTEMPORARY AMERICAN OIL PAINTINGS, THE CORCORAN GALLERY, WASHINGTON, D. C.

EXHIBITIONS

Under this heading it is planned to report on a few of the most important current exhibitions, doing so not by criticism written by an individual but by printing the general comments of a group of the leading art critics of the country, representing various points of view. From these criticisms will be deleted references to individual paintings or artists, except in the case of those which have been given awards and for that reason are illustrated and of special interest to readers.

The first exhibition to be reported in this way is the Twelfth Exhibition of Contemporary American Oil Paintings, recently closed in the Corcoran Gallery of Art in Washington, and widely known as The Corcoran Biennial. This is one of the most important exhibitions held in the country, to which the critics of many of the leading papers come as a matter of course.

There will be found below a digest of seven criticisms in the order of their dates.

The jury for this exhibition was as follows, Daniel Garber, Chairman; Child Hassam, Charles Hopkinson, Leon Kroll, and W. Elmer Schofield. The "William A. Clark prizes" awarded were: First, two thousand dollars, accompanied by the Corcoran Gold Medal; Second, fifteen hundred dollars, accompanied by the Corcoran Silver Medal; Third, one thousand dollars, accompanied by the Corcoran Bronze Medal; Fourth, five hundred dollars, accompanied by the Corcoran Honorable Mention Certificate.

THE CORCORAN GALLERY BIENNIAL

November 30, 1930, to January 11, 1931

CHAOS IN RETREAT BEFORE NEW POISE IN ART EXPRESSION

*Dorothy Grafty in "The Public Ledger,"
Philadelphia, November 30, 1930*

THE biennial all-American exhibition of paintings at the Corcoran Gallery, Washington, not only shows greater tolerance of the two opposing art camps to each other but a general shift of emphasis of the art mind from landscape and still life to figure painting.

A still life, following the tradition of the last few years, has been awarded the first William A. Clark prize and the Corcoran Gold Medal. It is the work of Maurice Sterne, who, as an artist, is capable of deeper things.

The hold of the still life which, in this modern world of ours, began with the experiments of Cézanne rather than with the lifelike flies or the dead game of Weenix, has increased until it now holds the enthusiasm of a cult. It is quite true that actual choice of subject

matter does not alter the fact of a man's ability to paint. It does, however, tell something about the quality and emotional depth of his mental capacity.

The Sterne still life is a fine, brilliant exhibition of color and design pyrotechnics. In the intense vibration of its full rich coloring, it gives me, as an individual, far more pleasure than the dull browns so often employed by the much-vaunted French modern, Derain. And there is about it also just a trace of the irony that is art. How many of us, for instance, would ever think to look for genuine artistry in an aggregate of soiled dishes and rumpled linen?

But the second and third Clark prizes went to figure compositions which, curiously enough, are both theatrical: "Circus Girl," by Gifford Beal, and "Show Girl," by Edmund Archer.

Although the subjects are similar, the treatment differs sharply. Beal swings his white-clad figure diagonally through space, as she clings to a chain by her



EDMUND ARCHER

SHOW GIRL

AWARDED THIRD W. A. CLARK PRIZE AND CORCORAN BRONZE MEDAL

teeth above the bareback rider and the semicircle of the pinkish circus ring. Pigments are soft and forms are round. There is a certain atmosphere of illusion.

Archer's "Show Girl" holds no illusion. In treatment the canvas is hard of outline and blatant in its color range—green curtain with red tassels, red floor crossed with black checkerboard lines, blue costume and white skin. Textures are well handled, but all textures are brittle in effect. . . .

What, generally speaking, is the nature of the Biennial? Man's interest in man again is beginning to dominate his interest in other forms of nature. Portraits are very numerous, and range from the good old blacks and browns of yesterday to the most vivid pigments of the present trend. . . . The range of modern portraiture and figure painting is all the way from ultra refinement to vulgarity. . . .

ECCENTRIC WORKS PART OF ART SHOW

Leila Mechlin in "The Washington Star"
November 30, 1930

THE Twelfth Biennial Exhibition of Contemporary Oil Paintings, which opened in the Corcoran Gallery of Art last evening with a private view, will undoubtedly prove both entertaining and bewildering to the public. It is said to illustrate completely cross currents which collectively constitute the great stream of contemporary painting in America, and to be above all things up to date. If this is so the present outlook is far from encouraging, for, although there are many excellent paintings set forth, a large proportion of those shown are chiefly notable for eccentricity.

Heretofore the test of a work of art was its intrinsic beauty, its power to delight the eye and inspire the observer. The great works of art which generations have agreed to admire have come within this category, and it is hard to believe that a painting, a piece of sculpture or an architectural design which does not fulfill these conditions can find

immortality. But it must be admitted that much of the art of today is not beautiful, inspiring, or inclined to advance civilization, but depends largely for favor upon its power to shock and startle. Those influences which have given us clashing discord in music, grotesque forms in architecture and interior decoration, sordid crudities in literature and the drama, could not have failed to have an effect upon the art of painting. But there has been a tendency on the part of the happy minded to disregard these symptoms of a degenerate present and regard them merely as a passing phase, the inevitable aftermath of the great war, a by-product of unenforced prohibition, an era of lawlessness.

When it was known that the Corcoran Gallery had invited as a jury of selection and award five artists, four of whom are regarded as traditionalists, it was reasonably supposed that the present exhibition would be conservative in character, but strangely enough it is the most modernistic exhibition that not only this gallery has ever set forth, but that has been shown in this country, with the exception of the no-jury exhibitions in New York, and the prize awards were, almost without exception, made to works in the new manner—works in which the average layman will find little to admire.

The reason for this is perhaps, after all, not far to seek. The fact that the men on the jury of selection and award were inherently conservative presumably made them more lenient to radicalism than had they been radical themselves. Fearful lest they should be accused of short-sightedness or prejudice, they leant far to the other side and admitted and rewarded works which were utterly different from what they themselves would have produced and which it is hard not to believe may have been unpleasing to their own taste. It should also be remembered that artists understand far better than the layman the difficulties of technique and are, therefore, much more lenient critics than those who merely judge result.

But it is also fair to think that some, if not all, of these artists are themselves bewildered at the present time. Old traditions and old ways have been so cast aside, new methods and new ideals introduced in their place that the more conservative have been shaken in their convictions and are uncertain today which path to follow. Some of the works shown in this exhibition by painters of established reputation give indication of such a state of mind.

There has never been a time when such violent changes have taken place in life within so brief a period, and it is the adjustment to these new conditions which is at present disturbing art in all fields. Formerly those who visited exhibitions of paintings did so with pleasurable intent. Today an exhibition such as this set forth by the Corcoran Gallery of Art provides matter for serious reflection, indicating not merely a condition of art but a trend in contemporary life, and offers not solace but warning. If our art is to be given perpetually, as much of it is today, to the expression of ugliness and vulgarity, either civilization is over-ripe or has temporarily halted.

But it should not be thought that there are no paintings in this exhibition notable for merit and beauty. Such is not the case, and the visitor should guard against overlooking what is good because of the shock of what is bad or unlovely. . . .

In Gallery I interest naturally centers in a painting by Maurice Sterne, "After Lunch," awarded the first prize. Maurice Sterne was introduced to Washingtonians some years ago by an exhibition of his work at the Phillips Memorial Gallery, in the permanent collection of which he is exceedingly well represented, chiefly by figures. This painting, to which the highest award in the gift of the jury was given, is a picture of dirty dishes and dishes of an unattractive and inartistic sort. It is said to be extremely well painted, but it is not well painted in the sense that the same subject would have been rendered either by Rembrandt or

Vermeer. In other words, the artist in the present instance has emphasized sordidness rather than beauty. A member of the jury remarked that it was a notable thing that so many artists today were finding pleasure in expressing commonplace things. Undoubtedly, he had Maurice Sterne in mind. But after all, unless an artist finds something that is beautiful in the commonplace and can manifest it, what is the use? Maurice Sterne has achieved exceptional success as a sculptor; his work, even in the field of painting, shows consciousness of structural form, and he holds a high place in the esteem of his colleagues, but he is not, as were the great masters of the past, a skillful brushman. Possibly technical skill is one of the things he has deliberately cast aside. He is unquestionably a vivid impressionist, and it is possible that he himself finds beauty in that which is unbeautiful to others. He is represented in this exhibition by two other works—one a bowl of eggs, the other a bowl of pansies, both of which are interpreted in such wise as to present the idea rather than the form of the thing set forth.

1930 EXHIBITION OF AMERICAN PAINTINGS

Ada Rainey in "The Washington Post"
November 30, 1930

THE twelfth annual exhibition of contemporary American paintings in oil will be open to the public this afternoon.

The "cross section" of American art, which has been so pronounced by the director of the Corcoran Gallery, C. Powell Minnigerode, and members of the visiting jury that passed on the paintings submitted, is a vital and impressive exhibition. It is the most modern show that has been held at the Corcoran and yet it is not wholly modern; there is a large element of the conservative painters who have made name and fame through their works. Even the conservatives, however, have been influenced by the modern men. The



JOSEPH M. PLAVCAN

MECHANIC STREET, NEW HOPE, PENNSYLVANIA

AWARDED FOURTH W. A. CLARK PRIZE AND CORCORAN HONORABLE MENTION CERTIFICATE

new way of painting is in the air and all the artists are more or less dominated by the tendencies. But this is all to the good. The stirring yeast of modernism has had a stimulating effect on the art of the more conservative painters. . . .

Maurice Sterne was awarded the first prize for his still-life painting called "After Lunch." This is a fairly large canvas splendidly painted of glasses, fruit and flowers, left in confusion on a table after lunch. The lay public will undoubtedly be rather disappointed by this award, for it is not easy to see at first glance the intrinsic interest in such a painting. But it must be remembered that the jury of artists are solely concerned with the technical excellencies of the painting and not with the subject matter contained on the canvas. By such a test this painting measures up to the prize-winning goal. Maurice

Sterne has previously aroused much interest among artists and critics through his former paintings and sculpture. He has been most successful with sculpture which he showed in New York.

Sterne has had a rather remarkable career. He was born at Libau on the Baltic Sea, came to America when a young boy and studied at the Academy schools. He won a traveling scholarship and discovered Cézanne in Paris and Piero della Francesca in Italy. He now lives in a small town near Rome, Anticoli, where he is the center of a group of artists of kindred spirit. He has traveled widely in search of material and spent three years in the Island of Bali, where he painted the brilliant color of the tropical vegetation and the dark brown figures of the natives, somewhat in the manner of Gauguin in Tahiti. He has a fine feeling for space and for form

within the canvas which he shows in increasing power. . . .

The deep rich color of the pansies, the green of the pottery and the scintillating glass and the form of the abandoned table are handled with authority in the prize still life. . . .

Gifford Beal has made a study of circuses and has painted the movement, the lights and the strength of the bodies of the performers. He is one of the important painters today and has a firm grasp on reality, and there is a fine, firm quality in the figures of his paintings.

In the prize-winning painting, "The Circus Girl," there is a remarkable technical excellence shown in the weight of the figure hanging from a rope by her teeth, the swaying figure balanced perfectly and sure of itself. The frock of the girl is painted with meticulous care, the ring beneath and the show horses suggested with delicacy and the color, the whole admirably carried out. It is a remarkable and stimulating painting.

The third prize, won by a young painter of only twenty-four years from Richmond, Virginia, is of a "Show Girl." . . . There is not the stimulating movement here nor the delicate and exquisite blending of colors, as in the Beal painting. Here there are vivid blues, greens, and reds contrasted with white. It would be difficult to choose more vivid colors, but they express with their primary simplicity the primitive development of the girl, although this may be questioned by the sophisticated. There is careful painting in the figure and dress of the girl with a suggestion of the round, young body against the simple strength of color which makes the background. . . .

AMERICAN ART SINGS IN NATION'S CAPITAL

Albert Franz Cochrane in the "Boston Evening Transcript," December 6, 1930

MUCH has been said of late concerning the development of American art, and its right to peer with that of other nations. In no other single exhibition has this demand been so clearly

made than in the group of paintings now on view here in Washington. The National Academy represents largely the work of conservatives; the modern museum (Museum of Modern Art, New York) sponsors the modernists (although there is at times a surprising overlapping between the two institutions in such painters as Kroll, Hassam, Glackens and Beal); the Art Institute of Chicago presents only half the picture of contemporary American painting; while the Carnegie discriminates against New England and pretends never to have heard of points west of Chicago. The Corcoran biennial exhibition presents the whole story with marked impartiality. The result is an excellent, comprehensive and gratifying outline of contemporary art. It is almost impossible to name a single outstanding painter in the United States not represented. Mr. C. Powell Minnigerode, director of the gallery, and his competent jury . . . are to be congratulated on assembling an exhibition that is at once all-embracing and representative of the best of all schools. . . .

It would be possible to write at length on the Corcoran Exhibition, for its latitude and high quality invite critical discussion. But even more insistent is the demand made on us to stand aside and listen to its unified chorus of voices—American art sings in the nation's capital, and its song is rich, full and strong.

CONTEMPORARY AMERICAN ART AT ITS BEST

Edward Alden Jewell in "The New York Times," December 7, 1930

MR. MINNIGERODE, director of the Corcoran Gallery of Art in Washington, says that it has been the aim of the trustees, through the close and sympathetic cooperation of the jury of selection, "to present to the public an exhibition of oil paintings that accurately reflects the trend of contemporary painting in America; that illustrates as completely as possible what American

painters of today are doing, that is broad and fully representative in its scope and character and that includes the best available works exemplifying the different schools and phases of painting as they now exist in this country." Inspection of the work placed on view, constituting the Corcoran's twelfth biennial, prompts one to affirm that this aim has been admirably realized.

Taken all in all, it is the best big group of contemporary American painting the present writer has ever seen. Walking through the several rooms in which these 395 canvases have been hung, one experiences a genial warming of heart; confesses a very definite sense of encouragement. We have our ups and downs, certainly, in watching the development of American art; an exhibition such as this gives welcome impetus to the persuasion that American artists have already accomplished fine things and to the persuasion likewise that, given an opportunity to bring forth our best, we need not in the least adopt a deprecatory tone in recommending the work of native artists to the attention of the world at large.

It will not be possible at this writing to examine the pictures in much detail. What, however, one does above all else want to convey is the general air of vitality, of exuberant living effort, that offers itself, often with the clearest and most convincing articulation for the visitor's initial inventory.

In this affirmative, though seldom over-demonstrative company, painters who have sometimes seemed too academic or too filled with nostalgia for what has had its day, to report the contemporary scene, are wont to acquire a nimbler look. The fluid give and take of elements (not quite satisfactorily classifiable as "conservative" and "radical") might strike you as bearing out Mr. Minnigerode's feeling that the two camps, only a short while ago so hostile, are beginning to draw together for the furtherance of a common enterprise. Such narrowing of the breach, if it exists, could be illustrated only in a

gathering as really comprehensive as the one with which we are now concerned.

But whatever the larger implications, we may for the moment rest content with observing how bravely the show crackles, as if racing through and through it were a sort of electric current, eloquent of young aspiration and revelatory of keen, immediate contacts with the spirit of our age.

Not all of the best present-day American artists are represented, but a great many of them are, and frequently by paintings that reveal their true stature. Besides this, the walls attest an abundance of new promising talent. Indeed, some of the most strikingly successful canvases are by artists whom the writer here encounters for the first time.

One who has time to study this exhibition thoroughly will find the elements of interest falling into a few major divisions. What first attracts the eye are essays of an essentially imaginative nature (though, of course, imagination is indispensable to all art). . . .

Clifford Beal's "Circus Girl" substantially deserves the prize it receives. Other artists offer good figure subjects, many of them repeatedly seen. . . .

Portraits are numerous and often most admirable. . . . Landscapes are even more numerous. Paintings of still life and of interiors maintain a high average. . . .

[Maurice Sterne's] first prize picture, "After Lunch," is a radiant piece of color virtuosity. . . . There will not be time to permit us to approach the exhibition from the stand point of pure decoration. . . . But there is a phase of painting somewhat within this general category that seems to be coming more and more to the fore these days and should be spoken of in conclusion. This phase concerns what we roughly call "poster" technique and the presentation of notably "clear" or, in a sense, transparent surfaces. Among those who gravitate toward the poster in their use of sharp, flat values, young Edmund Archer, who drew one of the prizes, is very conspicuous. . . .

EXHIBIT NOTABLE FOR QUOTA OF UNSHACKLED TALENT

*Ralph Flint in "The Art News,"
New York, December 20, 1930*

LIKE most other gatherings of contemporary American art this season the current biennial exhibition at the Corcoran Gallery of Art in Washington is liberally sprinkled with those experimental, emancipated works that for convenience's sake are usually linked together under a general heading of modernistic art. Except for the National Academy, which sticks close to its time-honored traditions, the run of art in America today is definitely headed toward a broader acceptance of the new forms and fashions, as was exemplified at the recent Pittsburgh international to such a degree, and is now being borne out by the large and equally representational showing of American painting at the Corcoran Gallery. There are almost four hundred entries by two hundred and eighty-seven artists, and in many cases there are three canvases by the same hand.

The jury . . . singled out Maurice Sterne's large still life "After Lunch" for the first William A. Clarke prize, and their decision, for once, is a thoroughly uncontested one, since the Sterne canvas gets by on its own merits as the most outstanding item in the exhibition. . . .

There are few outstanding canvases in this twelfth Corcoran exhibition besides Mr. Sterne's still life. . . . There are many items in this secondary listing that spell a very healthy tone for American painting. . . .

Nowhere in the galleries is there a more stimulating piece of pure painting than Mr. Sterne has given us in his large prize-winning picture. His two other still-life studies, charming as they are, seem pale in comparison with the exuberant, super-Renoir-like glamor that the artist has shed over his litter of glasses and fruits. He has enlivened his technique by a number of degrees since coming back to this country, and

while he has obviously been influenced by Van Gogh, he has refrained from being in any way imitative. His brushes work with that fine magic that comes to a man who has mastered his craft and is still in love with the beauty of the world about him. There is nothing like this canvas in the exhibition, and, being so outstanding, it most likely saved the jury several hours of contention. . . .

There is no space to go into further detail concerning the many interesting items in the exhibition, but in the main the general trend toward more emancipated fashions in painting is clearly evidenced. . . .

CONTEMPORARY TENDENCIES: A DEMONSTRATION OF WHAT OUR ARTISTS ARE DOING

*Royal Cortissoz, in the "New York
Herald-Tribune," December 28, 1930*

EVERY two years there is a voluminous exhibition of American painting at the Corcoran Gallery in Washington, an assemblage of about 400 works, bringing the subject up to date. The twelfth in the series is now open to the public and will so remain until January 11. Always these shows put the artist on his mettle. Their character from the beginning has been such as to build up a certain prestige and they are held under favorable conditions. The rooms are spacious and well lighted. The hanging is judiciously looked after. Finally, the four prizes established by the late Senator William A. Clark amount to a total of \$5,000. Everything, in short, conspires to make the Corcoran biennial an important occasion.

It is important because it is about as representative an exhibition as we have. The extremists of the modernistic wing would probably deny this. Their productions are indeed conspicuously absent. But this is not by any means to say that conservatism prevails to the arrogant exclusion of all else. On the contrary, the walls disclose a pronounced tincture of liberalism, and the point is emphasized

by the nature of the prize awards. There is nothing radical about this jury . . . if one may judge by their works. Yet that on the whole conservative jury gave the first prize to a still life by Maurice Sterne, who is hardly of an academic habit, and the second prize went to Gifford Beal for his "Circus Girl," similarly free from the supposedly deadly taint. Edmund Archer and Joseph M. Plavcan, winners of the remaining prizes, are equally "emancipated." The truth is that the spirit of individuality and freedom is far more widespread in American art that is admitted by those who think that modern painting began with Picasso and Matisse, and this jury has found it could function more or less adventurously without pouncing on the latest Parisian formula. By the same token, the show in its entirety indicates that it is possible to be conservative—if we must use labels—without any loss of vitality. We have many sincere and proficient painters, quite as "alive" as anybody else, who happen to find it stimulating and amusing to tread the well-worn path blazed by our forefathers in the eighteenth century and carried onto different levels, through a larger territory, by the disciples of French teaching in later generations. We still have painters who are unwilling to throw overboard what they gained, here or abroad, by experimenting with the ideas of traditional Paris for the sake of what is now offered by so-called "advanced" Paris. Which is to say that we still have painters who believe in the responsibilities of their craft. Young or old, they make the backbone of the present exhibition.

We felt this particularly on surveying the portraits at the Corcoran. Sometimes they arrested us by delicate and charming draftsmanship. . . . We paused with pleasure before . . . a curiously interesting example of a kind of crisp, spontaneous actuality. Then the portraits of men—how full of knowledge, ability, vigor, they were! . . . One of the strongest elements

in the show, in fact, is supplied by the portrait painters, who add to finished and sometimes powerful technique an unmistakable insight into character. On the other hand, if our school, in this category, has a weakness, it is in the matter of design.

The sitter is admirably posed. . . . The rectangle is usually well enough filled. But one sighs for something more than "well enough," for that tact in the placing of the figure which shifts a bit away from convention yet does no violence to the serenity belonging to the art. . . . We wish especially that our portrait painters had more courage in the employment of accessories. When Holbein painted Georg Gisze he showed that man of business among the symbols of his calling. Van Dyck, painting himself, accomplished prodigious things by placing a huge sunflower in his hand. Titian, in "The Man with the Glove," made a glove eloquent. Too often our painters have exhausted the resources of their sitter when they have placed a cigar between his fingers. The whole philosophy of portraiture needs to be extended in our school, giving more scope to composition, to backgrounds, to accessories that have meaning—and to originality.

The figure painters leave a good impression, notably those who deal with the nude. . . . In general, however . . . disciplined mood is abandoned by the figure painters. One finds them disposed, instead, to approach their themes in a more casual spirit. . . . Both . . . and . . . reveal creative force where so many of their colleagues, particularly among their juniors, are content with direct observation, untouched by comment. . . .

The figure pieces strike varied notes. . . . Everywhere, among these and other pictures that might be cited, there is good painting, the touch of finished craftsmanship, and occasionally there flashes forth sheer virtuosity. . . . But, though the figure painters are, as we have said, various, they do not, in the main, suggest that the art of pic-

ture building is exactly flourishing with us now. As in our portraiture, there is a paucity of invention. Partly it is because the play of ideas is not very animated or extensive. . . . But, on balance, we should say that "still life" was in the ascendant. . . . Noting tendencies in American art as they are here illustrated, we cannot escape the fact that one of them, decisively salient, is toward a restricted vision of life and a careful avoidance of anything like imaginative construction.

We think again of the *Ecole* and its disposition to force the student into grappling with the problems latent in the interpretation of modern history or pagan myth. No doubt much of this "literary" experience seems, to a period intoxicated with notions of "abstract" art, to be divorced from the real function of painting. But at least it fosters cerebration and distracts attention from that peril of the studios, the cleverly executed "morceau." The attitude of the still-life painter is, indeed, a very old one. Some of the greatest masters, like Vermeer, have held it. But it can be overdone—especially when you are not a Vermeer. And the "literary" bogey has cut a terrible swath in latter-day American painting, throwing the artist back upon still life in a peculiarly dangerous manner. The odd circumstance is that the purely literary man is all the time at hand to give the painter a lift. The man of the pen is full of suggestions for the man of the brush. Why are they so seldom taken? . . . "Illustration," some malcontent replies. Nonsense. Delacroix, reading Shakespeare and Walter Scott to the profit of his art, was not an illustrator but a creative artist, in the fullest sense of the term—and from the enthusiasm with which the legend of the great romanticist has recently been revived in Paris, it is plain that there is a public for dramatic ideas.

There is scarce a glimmer of such ideas at the Corcoran. Gifford Beal's "Circus Girl," a picture of an acrobat sailing through the air attached to a

chain by means of her teeth, a strongly painted picture, has in it a savor of the emotional which a feat of the sort provokes, but its effect does not go very deep. Not even Degas, tackling a similar theme long ago, could make any more out of it with which to stir the feelings. Recollection of Degas reminds us that this absence of complex thought from contemporary American painting, taking it by and large, is not in the least a singular phenomenon. The same thing is perceptible in all the nations when their characteristic productions are crowded together once a year in the Carnegie International at Pittsburgh. The revolt against the "literary" motive set in long ago. It survived, in a measure, within the cosmos of such a painter as Manet, who, when he was in the mood, could take a subject out of the Scriptures, but it was in his time that drama as part of the stuff of painting went out of fashion. Mere poetry practically disappeared in England with Rossetti and Burne-Jones. Well, it can hardly be brought back by taking thought. Going slowly through the Corcoran and studying the scores upon scores of temperaments represented, one perceives exemplars of the poetic impulse only among the landscape men—who, as always, contribute numbers of beautiful canvases. Elsewhere, throughout the exhibition, the emphasis is all on a direct handling of things seen.

The results show so much capacity and, into the bargain, so many diverse individualities that it seems absurd to repine. We do not do that. We come away with a fairly rich store of memories. . . . and so on through a list that might be made astonishingly long. The things in it are so well seen, so well done. Some of them are beautiful. No, we do not repine. Yet we remain a little hopeful that a change may come, that the old instinct for picture building as Winslow Homer had it, or La Farge, may come back. All that is needed is a little more active movement of the mind, a little richer gust of emotion.

THEATRE

ROY MITCHELL, ASSOCIATE EDITOR



From Creative Theatre



Courtesy Theatre Arts Monthly

A SCENE FROM JULIUS CAESAR AS PRODUCED UNDER THE DIRECTION OF GILMOR BROWN AT
THE PASADENA COMMUNITY THEATRE

A THEATRE OF ALL AMERICA

BY ROY MITCHELL

FOR so long have the cities of this country stood in the relation of suburbs to a metropolis in everything that affects their literature, painting, sculpture, their music and their architecture, that it is difficult to imagine a condition in which it might be otherwise.

None the less it can be otherwise, and there are signs of a will throughout America that it shall be otherwise. There are signs enough that instead of vassalage to one center—that can in no wise think and feel for all America—the great centers of this continent are reaching out for the means whereby they may think and feel for themselves, as their history, their geography, their wealth and the extent of their spheres of influence entitle them to do.

Of all the agencies that can give a city the fulness of its cultural confidence, there is none more powerful than the resident theatre, and none can give a greater expansion of consciousness into the other arts. Neither can any other institution generate so fully a metropolitan culture in the city that domiciles it.

Ages out of mind the theatre has been the Hestia of the arts—their hearth. In the times when it has embodied the profoundest mysteries of life and death as it did in *Æschylus*' time, or *Kalidasa*'s or *Shakespeare*'s, it has by its peculiar need for assembly energized all the other modes of expression, and has given them a new tongue. Even when it has fallen short of its highest and has served no more than romanticism or manners, as *Schiller*'s theatre did, or *Molière*'s, or *Calderon*'s, or *Goldoni*'s, or *Holberg*'s, it has created in the city that nourished it a rallying point for writers and painters, sculptors, architects and musicians, in its own mood.

If you will let your mind run over the cities of creative theatres, you will see that their golden ages have always been when their culture came to life in the magical mirror of a theatre. The com-

mon saying has been that, having achieved all these other things in the arts, the city has added to them the crowning achievement of a living drama. But the more carefully one examines any such period, the more surely will he see that the theatre has been more a cause than an effect.

Something in the very nature of its communication of its miracle sets it apart from all the other arts. The other arts may thrive on assembly; the theatre dies without it. The painter may live alone in an attic, the writer alone on a mountain top, and each fulfil his function. The architect needs only one patron who may charge him to beautify the desert. Music is complete with one auditor. *Maecenas*' orchestra may play him asleep at night and awake in the morning and none but *Maecenas* may know. Its art may endure as long as his money lasts.

But the theatre—even *Maecenas*'—must work its way. It requires for the fulfilment of its art a living assembly, and if it would flower it must cohere, compact, energize and transmute the assembly before its work is done. The theatre is an art of successive changes in the moods of human beings, each made possible only by that which precedes it. It must draw its participants together in an initiatory process. Better than any other art can it serve its city because only out of the practice of community is the power of a city ever made.

For a generation or more America had a huge, though not very fertile, suburbanite's theatre, where one city produced plays and lent them, rubbed and deteriorated, to the suburban cities. Most of us grew up in the idea that it was the only kind of theatre America could ever have. Now as the result of the march of invention, that theatre is dead and the few New York plays that wander over the roads are curiosities.

Its place has been taken by a mechanized talking picture which, whatever its virtues as popular entertainment, must always be unserviceable for the mental and spiritual needs of those who demand a living theatre.

But the curious thing is that, at the very moment when the living theatre of flesh-and-blood actors within the same four walls as their auditors seems to be dying, thousands upon thousands of the young men and women of America are clamoring at their universities to be taught the art of the theatre.

Not that old theatre that we knew. They never saw that theatre. Not to be transported to Broadway to become actors. If they have a thought of Broadway, the best of them, it has been to despise it. They are seeing in a thousand forms a theatre that has not yet taken shape in America but will be the theatre of the cities in which they live and are being trained.

We who teach them are frankly puz-

zled. We have misgivings about the shape we should give to their training. We cannot teach them that old theatre that we have known, because it does not exist any longer and there is no career in it for them. We have to teach them pure theatre, wondering all the time into what form these new writers, designers, actors and directors will shape it, when their creative cycle comes round.

Because they will shape it. Their youth and energy, and their vision, however hazy, will not be mocked. My own guess is that they are on the way to a finer theatre than we have ever known, and the duty of our generation is to help them to it. A forced and derivative theatre need mean nothing to America, but this is a spontaneous, native growth, and when it builds its houses, as it will, their doors will be thrown open to the other arts, to give them that coherence and social reshaping the theatre has always given to its sister-workers in revelation.



From the wood-block by Jocelyn Taylor, courtesy John Day Company

ILLUSTRATION FROM *CREATIVE THEATRE*

INDUSTRIAL ART

RICHARD F. BACH, ASSOCIATE EDITOR



ALUMINUM WATER KETTLE

DESIGNED BY WILHELM WAGENFELD
EXECUTED BY FA. WALTHER AND WAGNER



SILVER AVIATION OR SAILING TROPHY. *GULLS IN FLIGHT*

DESIGNED AND EXECUTED BY PROFESSOR MAX ESSER, BERLIN

MACHANALIA

THE time is past when any excoriation of the machine and its works will find much approval. To attack the machine as seducer of art, as despoiler of imagination, or as general transgressor against the canons of taste—whatever these may be—is now fit material only for parlor diatribe. We have at last learned that the machine may make goods but cannot make them bad. That has been the doing of those who prepared designs for mechanical production, or of those who determined what sort of designs should be prepared. Needless to say, no little blame rests upon the well-advertised ultimate consumer who is still all too willing to purchase poorly designed commodities, at a price, abetted therein by middlemen who are but handlers, in spirit as well as in fact, making use of design in the products they sell on the strength of its “eye value,” not in terms of its continuing satisfaction of ownership or of its cultural potentiality.

The simple fact, which has only recently obtruded itself upon our discussions of art and the machine and of industrial art generally, is that the machine is a tool, was devised as such, must remain an instrument to be controlled. No degree of complexity can alter this ultimate control or direction, and the control has to do less with the actuality of operation of the machine than with the type, kind, and appearance of the objects which its operation produces.

All those difficulties which have been counted against the machine, regarded as by-products of the so-called machine-age culture, are of our own making. The very description “machine age” is wrong; there have always been machines. A needle held in the hand is a sewing machine; a water wheel is a machine; a hand-loom or a potter’s wheel is a machine. It is not the mechanical factor that has belabored us; it is the

driving force behind the machine. For it was not until the idea of power-driven machinery came to be accepted that speed of output, similarity of products, and quantitative production became possible.

It may be said that foot-power, horse-power, water-power—all are forces of great and continuing potentiality. Compare them with steam, gasoline, or electric power, or, in other words, compare the bucket-wheel for raising water from the Nile with the pumps that industrial centers use and it will be seen that, while the difference is one of degree, to be sure, it becomes the basis of a new conception of productivity. The concepts of power, speed, mass, number, which we know today and which we understand only because of the prowess of power-driven mechanism, were unknown to the hand-craftsman. It is often argued that it was better thus—and justly, for then was not today.

Today, however, the objects of daily use, comfort, and mental satisfaction which constitute our home and city environment, our clothing and adornment, and which contribute immeasurably to our physical and spiritual needs, are machine products. To bring them forth, make them available in suitable numbers and variety, at prices we can all afford and within certain time limits—all of this is a vast economic fabric, safeguarded by billions in investments in plant and equipment and by egregious outlays for selling and advertising operations. One chair, one rug, indeed, one coat button, is as much the product of this economic machine as is a unique example of consummate artistic skill that might be, let us say, the Nebraska State Capitol or the Cathedral of St. John the Divine.

We have but one concern and one question: how does design fare in this welter? And but one satisfaction and one reply: it must and it will fare well.

We are now on the upgrade. The nineteenth century has been condemned for many things, but it invented the machine that brought the possibilities of industrial arts within reach of the man in the street. And, ugly as it was, that same century turned the soil for a new planting, that of the industrial art of the twentieth century, the growth of which we may witness on every side. This growth is a sort of biological study; its

varied phases we shall, from time to time, examine in these columns. For the beginning we have this back-drop: the machine as an economic factor, design as a spiritual necessity, the one to produce the other and make it available in quantity to the mass.

And why should art lose by the process? Correctly handled, the machine can only help design.

R. F. B.



SILVER SPORT TROPHY, BROKEN DISC BASE DESIGN

DESIGNED AND EXECUTED BY H. I. WILM

INDUSTRIAL ART IN GERMANY

BY DR. WILHELM LOTZ

IN ANY survey of the modern aspects of German industries, an understanding of latest developments is predicated upon some idea of the places where objects of industrial art are produced. A relatively large proportion of German industries are operated as small or only moderately large enterprises. A concentration of production in the hands of a few vast concerns, each producing one particular branch of goods, is now in course of development, but has not yet led to the crushing out of the smaller firms. Workshops where goods are still manufactured by hand are found in every branch of industry.

Germany's handicrafts, considered both technically and from the point of view of taste, had attained a high degree of excellence when the machine began to make its way. It is not surprising, therefore, that the early efforts were directed towards producing machine-made goods which should resemble, as nearly as possible, those made by hand. It had not yet been recognized that the new means of production represented by the machine and its wholesale methods of reproduction called for new forms, that is to say, new patterns of its own, which must develop out of new methods of manufacture.

The development of modern industrial art in Germany indicates the seeking for a style which should, on the one hand, comply with the requirements of modern machine manufacturing and, on the other hand, should fulfill the requirements of present-day existence. In this process a most interesting development occurred. The German artist and the German architect gave up their ambition to invent new patterns and ornaments merely to improve the outward appearance of objects and began seriously to consider whether the forms of the objects themselves were as good as they might be, whether they really fulfilled the purpose for which

they were intended, or whether they were hollow shams, formed solely for the sake of appearance. Furthermore, they examined the forms as to whether they had arisen from the natural requirements of the machine, without cherishing false ambitions to represent hand-work. Like a revelation was their discovery that the "machine style" is more representative of our day than a style controlled by hand production and that it can reveal a beauty of its own, quite new and different from the beauty of handicraft, and not necessarily inferior to it. Thus designing by leading artists for industrial concerns came into being. But it was a long time before manufacturers were courageous enough to take up these new ideas and manufacture goods accordingly. It was a stroke of good fortune that, while this state of things prevailed, a number of the smaller concerns resolved to modernize their goods. As a result these ideas made rapid progress and the consumers more and more gladly welcomed the new forms.

In Germany people prefer to speak of "a new way of thinking" rather than of "a new style," for a mere change of style is apt to imply only that a new language of line, as it were, had taken the place of the old ornamentation, and had become fashionable simply because the eye had become accustomed to it. In reality, however, modern designers are more concerned with our attitude towards the things we make and use than with their appearance. That things should look well, and even be invested with a new innate beauty, ought to be a natural consequence of the proper development of each article according to its purpose, the method of production, and the material of which it is made.

Behind all designers and all design, however, stands, as an unseen motive force, our own relation to our surroundings and to life itself. It would be very

interesting, for instance, to trace the involuntary influence of the change in forms upon the demands of hygiene. In the case of the modern flat or house and its appointments it is quite plain that the demand for light, air and space is exercising a great influence. This new and sounder conception of life is unconsciously taken into account in the manufacture of modern objects, whether they are furniture, wallpaper, objects of daily use, or what not. Thus we demand and prefer a fine simplicity of line and smooth surfaces pleasing to the touch, light colors and clear, straightforward forms. When we judge a modern product we ask ourselves first of all whether it has the capacity to fulfill the purpose for which it is intended and whether it fits into our modern surroundings. We do not pay much attention to whether it is an object of decorative art in what may almost be termed the old-fashioned sense. It is not important that a dwelling should present a picturesque appearance to the eye, but it is, on the other hand, very important that it should serve the vital functions of certain human beings that hope to dwell there.

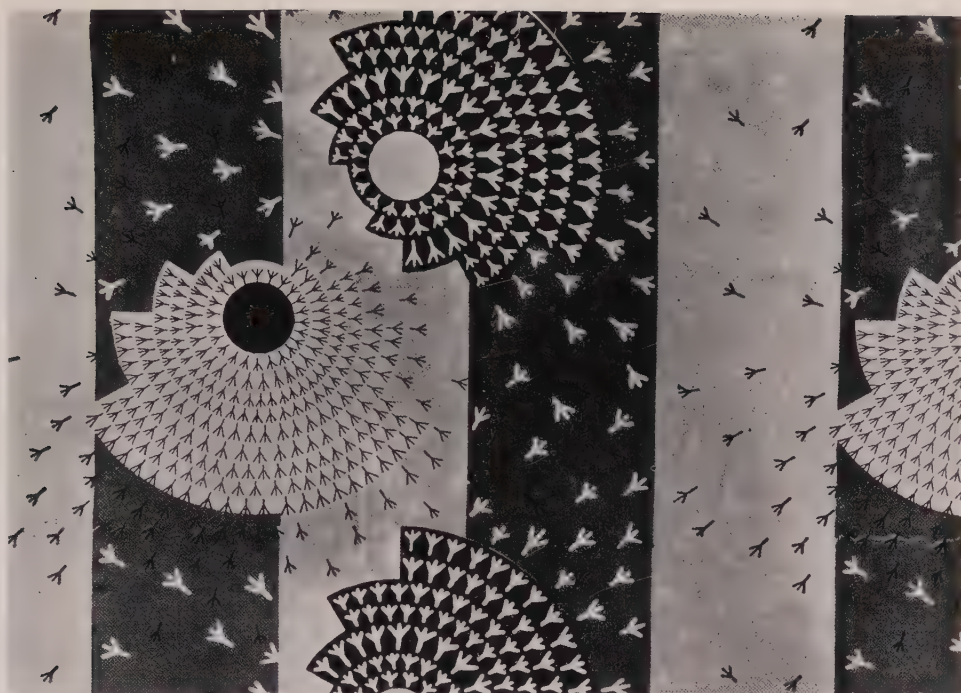
When the main emphasis is thus laid upon the clarity and purposefulness of the basic structure of an object, this naturally results in doing away with the formerly inevitable "patterns." Previously every firm was concerned in decorating its wares differently from those of its rivals, and also in producing as many different ornamental patterns as possible, in order to satisfy all tastes. Now it is rather a question for every firm to discover the simplest and most efficient primary form for every object, and thus all objects have come to have a general resemblance to one another. This has given rise to a development known in Germany as *Typenwaren*, goods of a type or standardized goods, which indicates the conviction that the only possible perfect form should be sought for every object, namely, that form which expresses its type. Any fear that this procedure may result in

monotony must remain groundless, for, in spite of any similarity, the productions of various firms will always differ from one another. We only begin to notice these delicate variations of form when our eye has accustomed itself to look for them, for we have been accustomed to consider only the decorated, patterned surface of objects. This is certainly a positive gain, for our perception of the factor of real importance has been heightened, and we no longer allow ourselves to be deceived by the external charms of decoration.

Industrial production in Germany has not crowded out handicraft and will never be able to do this, for handicraft has its own especial tasks to fulfill. The more absolutely the factory-made mass articles control the market, the more frequently individual buyers will come to the fore who value the especial character of handmade goods and who will commission craftsmen to make for them particularly fine, individually designed objects. Thus the manifold nature of the works and workers engaged upon such tasks will ensure the continuance of a certain variability in the products offered.

Naturally it will always be necessary to supply the object in question, whether it is a chair, a cupboard, a tea-and-coffee set or knives and forks, in various materials and in various degrees of quality, for it will never be possible, according to the dream of certain pioneers, to typify articles of daily use to such an extent that there shall be only one typical form for each.

It is of course essential that even the simplest and cheapest object should be of the highest possible excellence as regards its form. Precisely in this respect great efforts are being made in Germany to raise the general level. The artist of today, working as designer for commercial goods, must of course be thoroughly at home in the materials in which his designs are to be carried out and with the methods of manufacture, and must take care that his projected improvements should not increase the price of



BROADCLOTH PRINT, MACHINE MADE

DESIGNED BY KUNSTGEWERBESCHULE, FRANKFURT-AM-MAIN, EXECUTED BY I. G. FARBENINDUSTRIE

the goods. He must keep continually in touch with the merchant and the technician. As a compensatory factor he no longer stands aside from the processes of production as a mere theoretic designer, but has become a vital element in the whole proceeding.

This is the fundamental point in the new relation of the artist to the manufacturer. He consults the manufacturer and the technician as to possibilities of improving the form, with regard to conditions of production and the limitations inherent in the raw material. This continual exchange of ideas makes the finished product the combined work of artist, technician and merchant. When the new ideas first came to the fore, about thirty years ago, everyone was tired of eternally reminiscent patterns and the artist was blamed, the man who, it was said, sat at home over his drawing-board and understood nothing of technical processes. The demand was made that the artist should himself become a craftsman and that pupils

should no longer be occupied with the designing of fresh patterns, but should rather receive their training in the workshops. Workshops were set up in the schools of arts and crafts and every pupil was required to learn practical handicraft in order to be able to create in accordance with the technical conditions dictated by the material at hand and the technique of the craft. Of course, such a training was confined to pure handicraft. Nowadays we recognize that such handicraft training certainly acquaints the artist with his material and its peculiarities but that it is just as important, if not even more so, that the artist in process of development should have the widest possible knowledge of the processes of industrial manufacture and the special conditions which govern them. Such a course of training ensures that the artist who is later to work in common with the manufacturer should have a thorough understanding of the peculiar difficulties with which he will have to contend and



HAND-WORKED POTTERY

THE COLOR IS LAID ON BY HAND AND IN THE FIRING A WIDE VARIATION IN PATTERN IS PRODUCED ACCIDENTALLY
 MOLDED BY VON KURT HERMANN ROSENBERG, BERLIN



HAND-POLISHED CRYSTAL WARE

FROM THE STAATLICHEN FACHSCHULE FÜR GLASINDUSTRIE, ZWIESEL



TEAPOT AND TEA STRAINER DESIGNED TO BE PLACED INSIDE
DESIGNED BY WILHELM WAGENFELD



BRASS WATERING POTS
DESIGNED BY RUPPEL, EXECUTED BY RUPPELWERK, GOTHA

can at once take his place as a working unit.

When we survey modern tendencies in industry as a whole we are struck by the following facts: The greater proportion of goods manufactured in all spheres of production are still, stylistically speaking, behind the times. In all branches, however, there is a growing increase in the number of modern designs, which apparently find an ever-increasing body of consumers. Such a radical change cannot take place from one day to another. Interest and understanding must be awakened both in the public and in the manufacturer.

The greater part of furniture production consists of the manufacture of so-called suites of furniture in the familiar styles, such as complete bedroom groups, living-rooms, dining-rooms, everything to match, made of the same woods and, above all, with the same elements of ornamentation. A few individual firms are making a tentative attempt to supply good single pieces of furniture which the buyer can combine according to his individual needs.

An epoch-making innovation is the use of steel tubes instead of woodwork, both for chairs and bedsteads. The idea of using glass in combination with metal, above all for tables, is also making headway, since this raw material fulfills our modern demands for cleanliness, hygiene and directness of form. The metal industry has accommodated itself with comparative promptitude to these modern ideas. There are already excellent designs for bowls, jugs and such details as knobs, door-plates, handles, etc.

A similarly rapid change of heart is taking place in the lighting-fixtural trade. Scientific investigations into the technique of illumination have been favorable to the creation of perfect lighting from the technical point of view, and so the old-fashioned many-armed candelabrum, the decorative candlestick with electric bulbs, etc., are giving place to more rational forms, indirect lighting being especially favored.

Things are also beginning to move in the glass and pottery industries and in decorative china, although here the development is slower, for little has been altered in the factories producing these goods. Moreover, the material in itself is a constant temptation to the designer to become decorative and playful.

In the textile field things are somewhat different. Here there is still justification for patterned goods. On the other hand, the influence of fashion is keenly felt in this industry. But precisely here do we find a great many of the most praiseworthy modern designs, patterns distinguished by simplicity and clarity and, above all, developed naturally out of the character of the weaving process employed. Even the wallpapers are changing. Patterns tend to eliminate themselves, and in their stead we find smooth monotone surfaces or simple designs in stripes.

We also find an interesting transformation in contemporary commercial graphic art. Here there is a movement towards increased simplicity, in that the disposition of the script and coloring is determined in the main from the standpoint of advertising psychology. Especially striking is the growing popularity of the modern photograph for advertising purposes and the appearance of new types, quite simple and clear, the lettering known in Germany as *grotesk*, although it is anything but grotesque in the English sense of the word. The photograph, as a simple statement of fact, a mere reproduction of the actual, is preferred to the drawing seen "through a temperament" both as book and magazine illustration and in the service of publicity.

Everyone in Germany who stands for modern principles lays emphasis on the statement that what is being done today cannot be regarded as a permanent result. It is all experiment, an attempt to convert certain ideas and convictions into solid achievement. The new movement is still young, it is in flux, and only the future can show whether the newly trod path will lead to truly great ends.

GRAPHIC ARTS



CHARLES E. HEIL

IMMIGRANTS



CHARLES E. HEIL YOUNG BROWN THRASHER



CHARLES E. HEIL

YOUNG BLUE JAY (No. 2)

HEIL AND HIS ETCHINGS

BY ELIZABETH WHITMORE

CHARLES E. HEIL holds an unusual, perhaps unique position among etchers: that of friend and accredited portraitist to the fowls of the air. True, he is not the only etcher whose birds are sought eagerly and with reason. From the days of Egypt, the flying creatures of marsh and forest have lured artists as well as huntsmen. But for the former, at least, they have presented a special difficulty, their restlessness and aloofness. With the exception of the heavy barnyard folk and the caged birds, neither of whom are normal creatures of the air, they flash past us on their own concerns, unheeding or avoiding us; we neither touch them nor communicate with them.

Of the four-footed beasts this is not true. In all the great families we have comrades or servants through whom we can understand their wild kinsfolk. He who has pulled the ears of a sleepy dog, raced with him across the fields, stood up against his leaping welcome, or teased and indulged him through a shared lunch knows how, at need, to establish communications with coyote or wolf-pup; she who has felt the graceful caress or swift resentment of her cat can predict the ways of lion or leopard.

But for the winged folk, to observe at close range and with cooperation of eye and hand, even more to establish communication, requires the unwavering patience and self-effacement of the scientist, qualities seldom linked with that craftsman's skill and artist's instinctive sense of pattern which Mr. Heil shows in so high a degree. Just this balance of qualities, arising spontaneously now and then in such eras as the earlier fifth century in Athens or the Tuscan *quattrocento* is not characteristic of the early twentieth century. Artists today are intent on swiftness rather than richness of perception, on strength rather than nicely controlled

skill; they aim to follow lines of motion, to seize and isolate masses and contours which suggest action or induce reaction. They can and do respond to what presents itself to the huntsman: sweeping lines of flight across the sky, a sudden explosion of up-flung masses as the ducks flare. Or, more rarely, they catch the silhouette of the smaller birds or the flash of color through the green web of foliage, as part of an entrancing pattern. In both cases they use birds as elements in a larger theme, and are as far from individual portraiture as is the man who paints the rush of the subway crowd or the pattern of a dance on the green. Where, now and then, noble individual portraits have been made, the subjects are the bigger, more obviously muscular game-birds or birds of prey, easier to see at long range.

Mr. Heil alone has entered the daintier, more elusive society of the small birds, moving among them with the gentle, smiling discretion of a French *abbé* in a bevy of *jeunes filles*, quietly winning their confidence till they take him for granted and stare and chatter and swing on twig or leaf with the unconcern of full intimacy, while he gathers material for his leisurely, considered portrayals.

Not that his search for material was at first deliberate; his friendships have come to him naturally. He was born in Boston, has lived there, in New York, in the country near Boston, and now perches on a hillside overlooking tree-tops in Roslindale. But always he has found some trysting-place where he can go out at dawn for the fun of being with his friends, watching them with eyes keen and quick as their own, till he knows the shape and habits of one individual after another. And naturally, if a clumsy little fledgling is screaming and flopping about the grass, gentle fingers close over it, and it is carried



CHARLES E. HEIL

PEANUTS

home to Mr. Heil's workroom to be fed and tended and grow up into a responsive companion, free to go, yet often choosing to stay for years. The baby blue jay, for example, rescued from the attack of two grown vireos, was a contented foster child for three months, and then, one day, discovered that he could fly into an apple-tree and was off. The brown thrasher, shown here as a baby, on the other hand stayed for several years.

What wonder, then, that he knows them with the easy familiarity of daily association, that he catches instinctively the traits that suggest character, and that when one is tempted to question some detail, a glance at photographs or, if one is lucky, at a living bird proves the fault to lie with the doubter, not with the artist. Look, for example, at the absurd little brown thrasher balancing desperately on a mullein head, toes dug in where they happened to strike, straining to steady the heavy body, stubby flight-feathers just folding under, scarcely longer than the coverts, head and back frowsy with

wisps of baby-down that still tip the budding plumes, even the translucent petals and fleshy, grey-furred stalk and buds of the mullein given their due like the chair-arm or table corner in a Van Eyck portrait. We "sense" immediately the rumpled, scared youngster holding on for dear life to his yielding perch, ready to squawk a tremulous defiance, but the impression grows out of details as accurate as if assembled from scientific charts. Yet when one goes to museum or laboratory to "check up" one comes back to the etching for fresh air and vitality, and scarcely needs Mr. Heil's quizzical assurance that he does not work in museums, though he does sometimes borrow the skins for color notes. His knowledge is his own, gathered through such affectionate, untiring scrutiny as a painter under Peisistratos gave to his young countryman in camp or *palaistra*.

So with his power to render what he knows: that, too, came as a natural gift, discreetly cultivated. His first series of birds was made at seven and treasured by an understanding mother, and



CHARLES E. HEIL

YOUNG CHICKADEE

the little yellowed cards show already incipient power to distinguish shapes as well as colors, and to make a balanced design. While, perhaps fortunately, he was subjected for a shorter time than many to the traditional educational moulds (he had to fend for himself at the end of his grammar school course), he achieved by his own efforts a thoroughly sound professional training, making his way through the Cowles Art School under Joseph Decamp, and later, for a year, to Paris, and he has always treated his powers intelligently. They must, of course, bring him in subsistence, and at first through various by-products, teaching (in the School of the Boston Art Club and in the Boston Evening Drawing Schools), illustrating for textbooks, book-plates, and even excellent drawing to advertise shoes and ships and sealing wax. But he never forgot that Pegasus was not a pack horse, and at the first sign of saddle-gall, the girths were loosened. He tells with a reminiscent twinkle of an offer of a salaried position with a prominent magazine. "What do you make a week, now?" he was

asked, and when he nonchalantly named the highest figure he made in the luckiest weeks was instantly met with, "Oh, we'll give you more than that." But he smilingly waved the bait aside; he had had his gratifying valuation, and he kept his independence.

In due time came the reward. His water colors and etchings are exhibited in museums, in dealers' galleries, and in the great competitive exhibitions; they are acquired for public collections from Paris to Honolulu and treasured in numerous private portfolios. "Commercial art" has been safely discarded, and even in his chosen field he can tranquilly, perhaps a bit mischievously, startle a dealer by refusing a commission for a water color when he is absorbed in some fascinating experiment with subject or process. His position among the leaders, won gradually and without ostentation, is assured.

But he has never been inclined to rest on laurels already won; while not restless, he is always alert. In subject, he refuses to be limited to the smaller birds; his quick eyes turn with apprais-

ing sympathy now to the larger birds (ruffed grouse and turkey), now to four-footed beasts and the human comedy, always feeling out the essentials of form and attitude, always rendering them with delicate, sure emphasis. His portfolio of drawings even has more than one tender study of a human child. In these, as with the birds, we have portraits, direct, unpretentious, controlled, yet sparkling with a joyous fullness of perception.

The same combination of sureness and elasticity marks his attitude toward his technique. To convey what he sees, he turns instinctively toward drawings, built up of precise, yet caressing strokes of a pen or firm point, and colored in flat, delicate hues. The suggestion of *quattrocento* drawings—of the Florentines, of Pisanello and Jacopo Bellini, of the Clouets in France—is based on something deeper than imitation, for while Mr. Heil admits an instinctive attraction toward the early paintings of Italy, he has enjoyed them only casually, and has never studied the drawings at all. Like them, he adopts the medium best adapted to his firm, clean, discriminating visions. And when, ten years ago, he turned to etching, he did it as readily and simply as they might have done, and for a motive they would have understood—not so much from curiosity to penetrate the mysteries of a fascinating craft as to master a tool that would bring his message to a larger public. What he asks of it may be seen by his avowed preference for the clean, astringent early work of Whistler, among the ancients, of Dürer and, above all others, of Meryon, in all three of whom skill serves a peculiar incisiveness of conception. In his work we shall, not, then, expect the type of beauty found where the craft is mistress, the tangled skeins of sliding lines shot through with light, but we shall discover in the excellence of a flawless servant the unwavering, crisp strokes graded at will as the acid is brushed on and off again, the controlled range from rich black to warm, faint lights, the impeccable printing, a pleasure entirely

in keeping with the conceptions to which it ministers.

Up to 1928 a sketch of Mr. Heil's work would have stopped on this note: acute vision and a sparkling undercurrent of humor expressed with poised, easy perfection. But within the last two years the humor has welled up into an irresistible rush of light-hearted fun: Mr. Heil has gone deliberately, methodically, gaily modernist! The staid Boston gallery where his annual pew output makes its bow was filled with suppressed chuckles before the exhibition opened, and the usual public, when admitted, gasped as if hit by an unexpected shower-bath. The walls were filled with dashing, fairly swash-buckling little drawings. A few clever lines, made as if with a flexible pen that spread its nibs under impetuous strokes, gave the abandoned glee of a shameless old Hathi curling up his trunk to catch peanuts. Had our suave and gracious Heil flung away a mask and revealed an unbridled buffoon beneath? Not a bit of it; as if to reassure us, in "Immigrants" the few lines characterise more tenderly and graciously than in any other published work of his, and even in the broad bits of comedy, the real flavor of the joke lies in the fact that when a collector adds to his birds one of these irresistible frolics, he still has a typical Heil, prepared with the old reflective exactitude; the bold contours are distilled, by thoughtful elimination, from studied drawings, the swelling lines, seen under the glass, are really bits of delicately etched surface; the playfulness is not untaught (and sometimes blundering) spontaneity, but the freedom of the trained fencer.

As with the bird portraits, so with these polished little modernities, Heil carries his public by the old, aristocratic means: a discriminating, and therefore serene and gay study of the world around him, wrought with disciplined precision into patterns unassuming, but always suave and gracious. He does not seek to overwhelm, but he never disappoints.

ARCHITECTURE

JOHN IRWIN BRIGHT, ASSOCIATE EDITOR

THE ARTS AS HISTOR-
ICAL DOCUMENTS BY
JOHN IRWIN BRIGHT
ARCHITECTURE AND
CLIMATE . . . BY PROF.
WILLIAM SENER RUSK



To illustrate "Architecture and Climate," page 121

DETAIL FROM THE CALIFORNIA STATE BUILDING,
PANAMA-CALIFORNIA INTERNATIONAL EXPOSITION,
SAN DIEGO

BERTRAM A. GOODHUE, ARCHITECT

THE ARTS AS HISTORICAL DOCUMENTS

BY JOHN IRWIN BRIGHT

FOR all those to whom the arts have an intellectual appeal, there can be no more fascinating enjoyment than the endeavor to evoke a mental image of past civilizations by the study of things that people make with their hands. When one ceases to place entire reliance on the spoken and written word and devotes attention to the buildings in which people lived and worshipped, to the objects of personal adornment or of common, daily use, then history assumes a new and life-like interest. In this pursuit the investigator should be equipped with the three-fold attributes of the archeologist, the historian, and the artist, for it is a task demanding the scientific virtue of accurate, personal observation together with the artistic, illusive qualities of intuition and sympathy.

From the birth of his reasoning, planning intellect down to the present day, man, the eternal artist, has been shaping forms, drawing pictures and building with stone, clay, and wood. The tiny fraction of all the unimaginable number of things that he has created, that by blind chance has escaped the corrosion of time or his own curious passion for destruction, constitutes the material library of humanity.

The first chapter of the first book is the first chipped flint. No one has yet been able to more than speculate on the stupendous duration of man's racial childhood. For perhaps a thousand millenniums he led a savage existence only a degree above that of the beast he hunted for food and clothing. Century after century rolled by with scarcely any change in his condition, and then, as in the life of many another prehistoric animal, there came a profound break with the past. For no reason that we have been able to divine, there appeared abruptly on the scene a being capable of a great measure of culture. Civilization was at hand, and it was only a

question of time before he was to commence the registering of his economic and religious credos by the erection of honorific monuments and places of residence to his spiritual and temporal rulers. Life was on the way to becoming complex. Material things were more and more necessary to his welfare and, as their value increased in his eyes, man showed the measure of his regard for them by lavishing his ability on their construction and decoration. The vista of the Fine Arts opened before him. But, before he could arrive at even an approximate mastery of his environment, there were discouraging retreats. Fifty thousand years ago, the flame of his intellect burst forth in Southern France only to die down again. Some essential part of the culture structure must have been missing; many thousand years passed before the next resurgence. In those far-off days appeared a race of men who were picture makers of consummate skill. If they had served an evolutionary apprenticeship, we have no knowledge of it. They arrived fully endowed like Athena springing from the head of Zeus. An inspection of the marvelous portraits of animals on the walls of their cave dwellings and of the few homely relics of their housekeeping permits one to be sure of some of the main facts of their existence. We know beyond peradventure that they hunted the mastodon, the reindeer, and the small, bearded horse. We know that there are few men now living with so accurate a memory for form as had these simple artists, because considerable time must have elapsed after the observation of the model before there was an opportunity to fix the impression to the wall. The mastodon, at least, could not have posed before them in their narrow quarters. The conventional interpretation that might with reason be expected under these circumstances was quite absent, and they drew

with a freshness and a realism that has seldom been surpassed in the whole history of art. They worked for their own amusement with no thought of glorifying god or man. It was a pure example of art for the satisfaction of the senses. These things we know in a positive way that is beyond the power of any written description to impart. Then, as suddenly and as mysteriously as it had appeared out of the depths of time, this inexplicable ability to portray graphically the sensation of the eye departed from the face of the earth. The curtain descended and did not rise until some ten thousand years ago when there was another surge of the intellect and at last modern man made his appearance.

Until the invention of writing, all that we know of man we learn from the study of his architecture, painting, sculpture or, in fact, of any of those objects, great or small that are made by his hand. The earlier records are pitifully meager and for the most part are lacking in the sophistication and refinement that we usually associate with the idea of art. But, after all, the difference between the artisan's tool, the scientific instrument, and the fine arts is largely a matter of definition. A simple illustration will prove the soundness of this view. Let us agree that the first essential of a dagger is use. It remains only a workman's tool until, engraved and furnished with a sculptured handle of sufficient magnificence, it enters into the realm of the fine arts. Still another step remains to be taken, and in the ubiquitous hands of Benvenuto Cellini it becomes a scientific instrument by his simple act of inserting it in the back of his enemy "exactly at the juncture of the napebone and the neck." Such artistry could not be surpassed by a surgeon. We think of a scientific instrument as possessing accuracy and finish. Its employment permits of an hitherto impossible action. Science is "pure" until it is put to work. Thereafter it becomes—well, just what does it become? The real producer, whether he be scientist, artist, or artisan, has but

small sympathy for these fine-spun distinctions. He who first perforated the center of a revolving disk, and through the hole thrust an axle for the support of the load that from the beginning of time had been dragged along the ground, made one of the greatest of all scientific instruments.

Only recently in the history of the human race has man learned to preserve his thoughts by means of the written word. For many centuries after the phonetic alphabet was known, its use was curtailed because there was no practical, convenient surface on which to write. For want of something better, impossibly clumsy slabs of stone, later clay and metal, then animal pelts and papyrus, served the purpose, but it was not until those two miracles of human ingenuity, paper and movable type, came into common use scarce half a thousand years ago, that man has been able effectively to consolidate his progress. Speech has always been a medium of art, and like any art its form is subject to the rules of composition. Quite distinct from the meaning of the words themselves, their sequences may be pleasing, magnificent, or commonplace. The arrangement and balancing of words, therefore, is one of the great divisions of art, and one which may be mastered only by the great creative spirit.

Nevertheless, the chief value of words lies not in their musical, plastic qualities but rather in their possibility as a vehicle of thought, and it is precisely at this point that the information conveyed by the written word is clothed with a different character than is the historical evidence presented by architecture and the allied arts. The reason for this is not far to seek. The evidence of the manual arts is static, eternally immutable. Any part of it can be examined and analysed at leisure much as one looks through a microscope at a prepared slide. It is there today and tomorrow, and, when the place thereof knows it no more, there is void.

The complexity of an object, the fur-

ther it is removed from a primitive naiveté, the more it is distinguished for beauty and harmony, are things serving to increase the amount of knowledge, adding nothing to its reliability. Therefore, when our interest in objects is something more than an enjoyment of the senses, when our curiosity is aroused about a people who did certain things, when we wish to compare them with a people of another race or time who did something entirely different—when the arts are used to this purpose they take on an extraordinarily full meaning.

On the other hand, written history is subject to constant change. It is the interpretative narration of a single observer whose impression never parallels that of any other human being. The "facts" of history of one generation become the folk-lore of its descendants. Men of all ages and civilizations have possessed their teachers. Countless thousands have spent their lives in moralizing, philosophizing, preaching, seeking to found schools, to gather followers, and the satisfaction that comes to them when their views prevail is generally sufficient compensation for their efforts. When this instinct of proselytism, so deeply imbedded in human nature, joins forces with the communal ideal of duty that demands support of the tribal aims and ambitions, then the story of history becomes shaped and distorted to conform with the prejudices of the author. Historians unblushingly falsify their tales in the name of patriotism. Theirs are the bravest heroes. The motives of their countrymen are noble; the enemy is base. On this theme the poets sing an obligato, and the preachers and philosophers, impelled by a sense of duty, instruct mankind in ethics and morality.

It is pure folly to attempt to review the past unless it is realized frankly that that department of writing which deals with the recording of human events is peculiarly susceptible to the appeals of the moralist and the protagonist of beliefs, the supporters of dogmas, prejudices, and issues. To deny this would

impose the absurd alternative that all stories on the achievements of mankind should be accepted on their face-value without any critical examination.

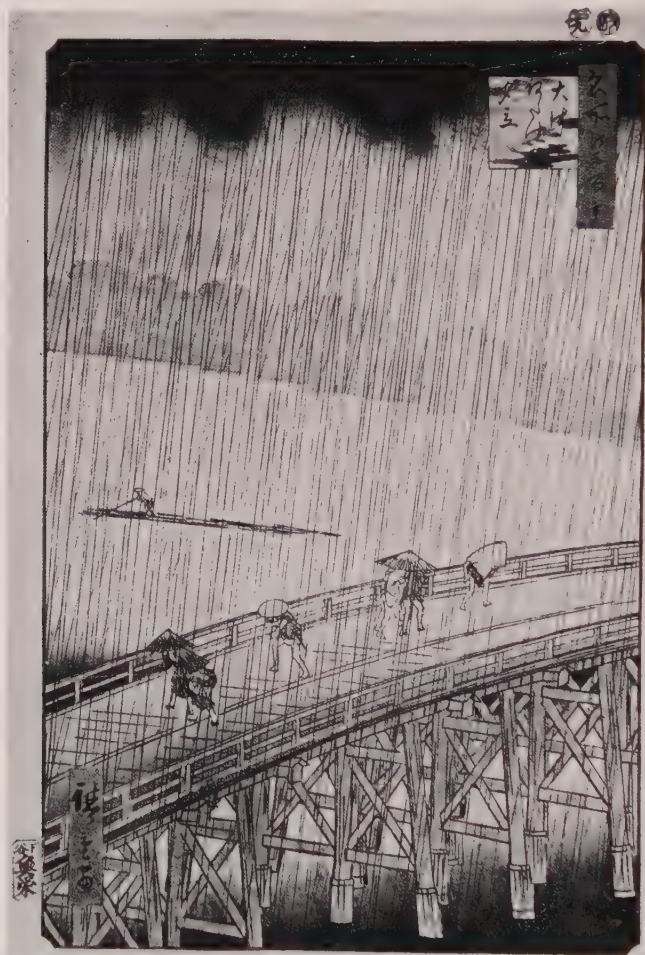
Turn again to the drawings of the Cro-Magnon cave-dweller. Their testimony does not admit of error. They supply a likeness with exact and dependable detail of a living, moving reindeer. Although possessed of exquisite proportions and a delicate sense of balance, the figures are as impersonal and as coldly true as the fossilized imprint of a paleozoic tree fern. On the other hand, when language became rich and flexible and man found out how to write, then the sense of realism declined and honorable witnesses there were who were reported to have seen, with their own eyes, parlous beasts, unicorns, centaurs, and horrendous dragons. There is nothing more beautiful in the entire range of letters than the opening phrases of the five hundred and eighty-sixth tale of the *Thousand and One Nights*. Before the somber eyes of her lord, Scheherezade evokes the image of a wondrous palace whose moonlit domes and alabaster columns are reflected in an opalescent lake. It is a word-painting of an imaginative landscape. The lady was not a historian having even a nominal concern in the reliability of the description. As a matter of fact, she probably had in mind her very practical need of talking her blood-thirsty lover to sleep lest he might recall the oath to slay her before the dawn should break. Nevertheless, when written history, as is so often the case, is swayed by the passions and ambitions of the hero, it easily mistakes moonlight for sunlight. The imagined is preferred to reality, and truth is embarrassed in her brilliant nakedness.

Only when dealing with the abstract, when the role of interpretation is abandoned for that of creation, do we gain an isolated phenomenon suitable for laboratory study. The tale told is no less vivid when the form is plebeian, coarse, pompous, and weak, rather than noble and strong. Whatever it hap-

pens to be, it reflects with a disconcerting fidelity the quality of the civilization of its epoch and the culture of its builders. It is not without significance that the vast majority of architectural examples are anonymous, for a building speaks not of a man but of all men. According to its importance it answers the needs and aspirations of a nation, a group, or a family. Law and custom recognizes three parties to the contract, the owner, the builder, and the architect, and in this partnership the separate identities are merged and lose their sharp

outlines. The exceptions are few. Scholars remember the name of the architect of the Parthenon. The public has but small interest in him. With a cruel but just instinct, it rejects his rightful claim to fame because the Temple is greater than any one man.

Architecture is what history looks like. To be fully understood it must be acknowledged as an integral part of our daily life. Little will be learned from it if we refuse to recognize but that small portion of it that meets our ephemeral standard of taste.



To illustrate "Architecture and Climate," page 121

HIROSHIGE

BRIDGE IN RAIN

FROM A PRINT IN THE BRITISH MUSEUM

ARCHITECTURE AND CLIMATE

BY WILLIAM SENER RUSK

Professor of the History of Art in Wells College

FRANZ WERFEL, the Viennese playwright, says somewhere that baroque architecture is best understood in moonlight. There is indeed an approach to the appreciation of this most fundamental of the arts, compounded as it is of fact and fancy, along the avenue of meteorology. Others may examine its sociological implications, as Worringer is in the habit of doing, or its abstract qualities, as the late Geoffrey Scott did so notably, or its structural problems; but for us at the moment architecture and weather appeals with an insistence not to be denied. It may be the approach of the winter—the trimming of wayside trees, the “new” styles in milady’s shops, the pungent odor of burning leaves, all suggestive of the rapid approach of abundant opportunity for indoor reflection. But while yet the autumn lasts the enjoyment of the architecture we see around us in terms of its atmospheric setting seems highly appropriate.

What illustrations can conveniently be used? Here in America most localities have within easy radius every style of architecture. This fact and the impossibility of judging for others in matters involving appreciation both presents and solves the problem. Instead of using illustrations from Main Street then, where difference of opinion is inevitable, it would seem wiser and also more useful to employ only widely known examples and generally accepted judgments. With the basis of appreciation thus established in terms of good usage, the application, or modification to suit particular settings, will be left entirely open.

I am not sure whether Apollo was ever patron of the art of building, but at any rate it seems appropriate to start with the sun in its relation to architecture. I believe it has two rather distinct effects. It defines and it blurs, and in

either case forms an integral part of the spectator’s pleasure in experiencing a properly studied design. To illustrate sunlight which defines, one needs think only of Florence and its Brunelleschi façades. The Innocenti cloisters, for example. Without the sunlight the design would be cold, formal, empty. In the sunlight, decorated with the della Robbia *bambini*, and with the arcaded frescoes for backdrops, the design becomes a series of canvases where Apollo can splash his colors all day long. But sunlight also blurs—in Florence, and more extravagantly in tropical settings. We need Spain and Spanish America to illustrate the point. As satisfactory an example as any would be the late Bertram Goodhue’s designs for the exposition at San Diego in 1915. The plain walls, the flaming flora, the exuberantly ornamented doorways, the detail of which was lost in the sun, combined to form an ensemble as sound in our own day and our own Southwest as when it originated in the exotic, hybrid setting of Renaissance Spain.

Clouds and mist also play a great part in our enjoyment of architecture. London architecture can be appreciated best in some such way. The heavy colonnades, the broken cornices, the weary repetition of elements, may be understood historically in terms of Palladio and Jones and Wren. But emotionally their excuse and their triumph is apparent only in a London fog. Then the accented lines and the heavy masses and repeated surfaces acquire meaning, and the spectator realizes that even imperial England has a feeling for architectural design as native and as appropriate as that which produced the spires of the city churches. Monet with his impressionistic brush often shows us London as the Cloud-gatherer intended it to be. The same artist at Rouen shows, on the other



THE ABBEY, MONT ST. MICHEL, FRANCE



DARTMOUTH HALL, DARTMOUTH COLLEGE, HANOVER, NEW HAMPSHIRE



SOMERSET HOUSE, LONDON



CHILDREN'S HOSPITAL, FLORENCE, ITALY

hand, that flamboyant Gothic is not a style which organizes well with mist. The latter canvases are confused color patterns; the former are the pictorial sublimation of a monumental architecture.

As evening comes on, and setting sun and twilight and lighted windows become elements in the architectural vista, man-made masses take on a romantic character which has never ceased to charm poet and painter and—yes, tired business man. The gigantic choir of Beauvais against the blazing evening sky, the fairy Thames factories which Whistler saw, the twinkling host of storied lights as the ferry churns its way toward Manhattan; whether the equivocal evening itself transmutes all architecture, or whether the skill of a designer can consciously provide an appropriate occasion for such transformation is of no vital concern. Sunset and architecture make for magic. Mont Saint Michel. The Parthenon.

Rain and architecture call us to the Far East. And the reason is more fundamental than mere familiarity with the color prints of Hokusai. Orthodox rain falls in parallel, oblique lines; at its best it does not blur to any great degree. What architecture could harmonize with it more effectively than one primarily light in mass and constantly surprising with diverting curves? Curved cornices, curved bridges, curved parasols, curved bodies driven before the rain, seen through a world of parallel obliques.

Snow and architecture can be appreciated best perhaps by those who live in New England—a region long enough settled to have acquired a climatic architecture, and far enough north to have snow as a characteristic element in the setting. The evergreens with their heavy masses register as blacks in such a locality, and the uniformity of the snow-covered hills and meadows suggest an architecture of corresponding uniformity and opacity. With porticoes and gables to give variety, and a rising sun borrowed for the occasion,

Georgian architecture is admirable as focus for such a vista. The "Dartmouth Row" at Hanover in New Hampshire is a case in point.

And then moonlight. Without the veracity of sunlight, or the ambiguity of fog, the moonlight like twilight does not so much provide a setting for architecture as a mood for the spectator. In it the Egyptian pyramid loses its inert form and becomes daemonic. By its light the ruins of Persepolis and Greek agora and Roman fora and cromlechs by the Western sea live again with haunting witchery. And marvel of marvels, the most extravagant of baroque exuberances lose corporeality and become alluring, fantastic arabesques. The moon causes architecture to lose its third dimension, and to grow human in an atavistic, bewildering fashion. It illuminates as with fairy lights.

The discussion of architecture thus far has been concerned with weather as the active agent in the relationship. There are, of course, examples as readily available wherein architecture has attempted to dominate the dual partnership. Color in architecture has this tendency, as well as a decorative value. And in the Roerich Building on Riverside Drive in New York City the architect attempts to fuse the structure with its surrounding atmosphere by using bricks which gradually change their tone from almost black through varied browns to the well-nigh invisible tints of the sky. And then the new block architecture, when seen from a distance horizontally or vertically, seems determined to create such new and such complicated space relations as to provide an atmosphere no longer natural. In such an artificial world the architect has problems hitherto unsolved. But in the open air when sun and rain and moon and fog still function as protagonists, one can say confidently that the most satisfactory design is that which consciously or unconsciously takes into account the weather.

ART MUSEUMS

ARKON, OHIO AND CHICAGO
CINCINNATI, CLEVELAND
DETROIT AND NEW YORK
RICHMOND IN VIRGINIA
DISTANT SAN FRANCISCO
TOLEDO, OHIO AND ALSO
WILMINGTON, DELAWARE



JACOB GETLAR SMITH

FRIENDS

AWARDED THE MR. AND MRS. FRANK G. LOGAN PRIZE OF \$750,
FORTY-THIRD ANNUAL EXHIBITION, ART INSTITUTE OF CHICAGO

ART MUSEUMS

AKRON,
OHIO

The Akron Art Institute showed during the month of December a notable exhibition of stained glass windows—not reproductions but the actual windows, together with tools, materials and processes employed in the production of such work. This exhibition was made possible through the courtesy of a group of Boston artists working under the firm name of Reynolds, Francis and Rohnstock. Among the windows represented in this exhibit, either by original designs, cartoons, or replicas in glass, were those for the Riverside Church, New York, Church of St. John the Evangelist, Hingham, Massachusetts; Mercersburg Academy, Mercersburg, Pennsylvania; Princeton University Chapel; Convent of the Cenacle, Newport; the American Memorial Chapel at Belleau Wood, France. L. M.

CHICAGO

Exhibitions come and go at the Art Institute of Chicago in rapid succession. The exhibition of American Paintings and Sculpture closed December 14, after a six-weeks session. The Second Annual International Lithograph and Wood Engraving Exhibition opened in the Print Galleries December 4 with 416 entries, continuing through January 25. Nearly half of the collection was sold while on view.

On December 23 there was opened an important retrospective exhibition of paintings, prints, and posters by Henri de Toulouse-Lautrec, lent by public museums and private collectors in this country and Europe. The major portion of this collection, which occupied four galleries at the Art Institute, will later be shown at the Museum of Modern Art, New York. Likewise opening on December 23, and continuing until January 18, there were held the following exhibitions: Paintings by Louis Rittman, Instructor in the School of the Art Institute, winner of the Logan prize of \$1,500 in the recent American

Exhibition; an exhibition of sculpture by Serge Yourievitch, and a collection of contemporary American magazine illustrations. A Christmas showing of work done by children of the Saturday morning classes of the Art Institute School was given in the Children's Museum December 18 to January 12.

The American Federation of Arts International Exhibition of Decorative Metal Work and Cotton Textiles opened at the Art Institute of Chicago on January 19 to continue to February 15.

Some of the studios in the Art Institute School are being decorated permanently in fresco by the class in fresco painting which is under the direction of M. St. Hubert.

Mrs. James Nelson Raymond has added to the long list of her benefactions to the Art Institute of Chicago by establishing an Annual Fourth Year Resident Fellowship of \$500 to be awarded in the school. This meets one of the school's greatest needs.

During the time in which free lectures on sculpture were given in the Art Institute by Lorado Taft, fifty-four talks were given in the Club Room on the ground floor to over 13,000 people, and one hundred and eighty-six lectures were given in Fullerton Hall to over 92,000 listeners. Mr. Taft has recently been called to lecture in Oklahoma and in California.

Grant Wood's painting, "American Gothic," which won the Harris Bronze Medal carrying with it a cash prize of \$300 in the American Exhibition, has been purchased for the permanent collection of the Art Institute. Mr. Wood, a native of Iowa, resident of Cedar Rapids, has developed a style and an original viewpoint which have caused the critics to hail him as a distinct addition to the rather slender colony of American artists untouched by foreign influence.

The Art Institute has also lately acquired for its permanent collection a painting, "St. John on Patmos," by



UMBERTO ROMANO

MY GRANDUNCLE GAETANO

AWARDED THE MR. AND MRS. AUGUSTUS S. PEABODY PRIZE OF \$200.
FORTY-THIRD ANNUAL EXHIBITION, ART INSTITUTE OF CHICAGO

the great French painter, Nicholas Poussin.

L. M.

During the Christmas season, and until January 18, there was on display in the Cincinnati Art Museum an exhibition of some fifty canvases by André Derain. Of course, the paintings of this famous French contemporary artist have appeared, heretofore, either in small exhibitions of his work or included in exhibitions of French contemporary art; but this was the first

comprehensive presentation of Derain canvases to be organized by an American museum. At a time when interest in French art has become very strong, it was fitting that the public should have been given this opportunity to become acquainted with one of its guiding spirits.

Recent purchases, gifts, loans, and exhibitions, small and large, are creating a rich diversity at the Cleveland Museum of Art.

An Oriental atmosphere now per-



GRANT WOOD

AMERICAN GOTHIC

AWARDED THE NORMAN WAIT HARRIS BRONZE MEDAL AND PRIZE OF \$300,
FORTY-THIRD ANNUAL EXHIBITION, ART INSTITUTE OF CHICAGO

vades Gallery X, where a collection of South Asiatic art has been installed by Howard Coonley Hollis. Of prime interest are a number of objects recently purchased by the Museum and now shown for the first time, which, together with loans from various sources, give a brilliant picture of the part India has played in the realm of art—particularly in the department of sculpture.

Three bas-relief panels from a tomb of ancient Egypt have been placed in Gallery XV and go far toward completing the picture of Egyptian life and art,

for, with their extremely delicate figures and hieroglyphics, cut in the soft, white limestone, they illustrate a phase of this art not shown elsewhere in the gallery.

In December, prints were much in evidence. The Fourth Annual Ohio Print Makers Exhibition was hung in the Educational Gallery and was followed by an exhibition lent by members of the Print Club, in Gallery IX.

On January tenth, a reception was held to open to the public the exhibition of the six pieces from the famous Guelph Treasure, precious art relics of the



HEINZ WARNEKE

THE WATER CARRIER

AWARDED THE MR. AND MRS. FRANK G. LOGAN MEDAL AND PRIZE OF
\$2,500, FORTY-THIRD ANNUAL EXHIBITION, ART INSTITUTE OF CHICAGO

Mediaeval Church, and also to celebrate the opening of the Foreign Section of the Carnegie International Exhibition.

The Cleveland Museum has had two very important gifts. Mrs. Worcester R. Warner has given a group of twenty-one porcelains to be added to the Worcester R. Warner Collection, and Mrs. Edward S. Harkness, in memory of Mrs. Stephen V. Harkness, has given seven pieces of lace, equivalent of the finest quality.

Museum activities have included a lecture by William M. Milliken, the first since his appointment as Director, on "Milan and Her Leadership in Lombardy," and several other very fine addresses. L. M.

DETROIT At the Detroit Art Institute an exhibition of the works of Michigan artists was held during the month of January. Before this exhibition opened the Art Commission of Detroit set aside \$500 for the purchase of works shown therein. This amount was expended at the option of the Commissioners. Here is an interesting example of municipal patronage for local art. L. M.

NEW YORK At the Metropolitan Museum of Art an important exhibition of Russian icons will be shown from January 13 through February 23. The exhibition was collected by the Union of Socialist Soviet Republics and is being lent to museums in various countries. It has already been shown at the South Kensington Museum, London, and the Museum of Fine Arts, Boston. A sympathetic article by Lee Simonson in the January Bulletin of the Metropolitan Museum leads to a greater understanding of the historic and artistic interest of the icons.

The Museum will put on exhibition in January a magnificent Chinese stele of black marble dating from the T'ang period (618-906). The monument is carved on four sides with figures of Buddhist iconography and delicate orna-

ments. An important gift from Clarence H. Mackay is a fifteenth-century painted shield, notched to provide a lance rest. The shield was found in Innsbruck, but its earlier provenance is not known. There is a group of accessions for the Classical Department. Mrs. Saidie Adler May has given a terracotta statuette from Tanagra, one of the finest in existence. A pair of gold earrings found in Crete was given by Mrs. Albert M. Lythgoe in memory of Arthur Sherburne Hardy; a collection of Geometric pottery from Mount Hymettos by the Greek Government; a cast of a stele from Sardis with an inscription in Lydian and Aramaic, by W. K. Prentice; and a group of potsherds dating from before 4000 to about 1600 B. C., by an anonymous donor.

A number of examples of Near Eastern art were recently purchased in the Near East by a member of the Museum staff from a fund provided by the late V. Everit Macy. Most of these will be shown in the Room of Recent Accessions during January: seven pieces of ceramic ware, a bronze vase of Seljuk workmanship, and a collection of woodcarvings, metalwork, glass, and textiles. Five stucco panels of a frieze from a ruined palace at Nizanabad and a marble tombstone, both purchased out of the fund mentioned above, are not yet on exhibition but are described in the January Bulletin. Also in the Recent Accessions Room are three pairs of Japanese hair ornaments, elaborately decorated, one pair the gift of Mrs. Laurent Oppenheim, the other two purchases.

A most important anonymous gift has been received by the Museum, comprising chiefly American furniture, glass, metalwork, woodwork, and rugs, with some examples of English work. The collection will be shown on the second floor of the American Wing from February 16 until May 3, when it will be dispersed. Also placed on view in the American Wing is a silver tankard by Benjamin Wynkoop, which Judge Clearwater has added to his collection on loan there.



STAIRCASE, WICKHAM-VALENTINE HOUSE, VALENTINE MUSEUM, RICHMOND

A new cinema film, "Digging into the Past," has been added to the Museum's list. It shows the work of the Egyptian Expedition in the field. There are two new publications announced: the Index to Volume XXV of the Bulletin and The Tomb of Ken-Amun at Thebes, by Norman de Garis Davies, which is Volume V of the Museum's Egyptian Expedition Series.

Five special departmental exhibitions will continue through February. Two of these are of prints: fifteenth- and sixteenth-century Italian prints, and selected masterpieces. The other two are of textiles—Peruvian textiles, and French eighteenth-century painted and embroidered silks.

L. M.

RICHMOND, VIRGINIA

When in 1898 the Valentine Museum was opened in Richmond, Virginia, it created great interest.

Six years earlier the house with its collection was bequeathed by Mann S. Valentine to Richmond as a public museum, his brother, Edward V. Valentine, and his sons being named as trustees. It was then a small but up-to-date institution. Its collections comprised paintings by Virginia artists, European and American prints, incunabula, furniture, and decorative art objects with Virginia historical associations, and a collection of American Indian antiquities.

The years pass rapidly, and in 1928



THE VICTORIAN ROOM, WICKHAM-VALENTINE HOUSE, VALENTINE MUSEUM,
RICHMOND

the trustees realized that even a museum could not stand still, and that in the twenty years that had fled the new museum had become an old museum; that to continue its usefulness it must be renovated and changed. Three buildings next to the original house were remodeled as a unit, the collections reorganized. In the process of reassembling these collections in the new building the thought in mind was to illustrate the development of culture. Sculpture by Edward V. Valentine and European art, exemplified by engravings and etchings, are shown on the first floor of the new unit. Renaissance art, the art of Rome, Greece, Egypt, and the Tigris-Euphrates, shown through a few original

specimens and a number of carefully selected plaster reproductions of sculpture, are set forth on the second floor, where one large room is given over to Far Eastern art—a collection in the making. On the third floor is the collection of Indian antiquities which has always been one of the unique features of the Valentine Museum, together with ethnological exhibits of Melanesian and African material. On this and the second floor two sections are reserved for loan and special exhibits.

The house bequeathed by Mann S. Valentine and for long his home, built in 1812 for John Wickham, "a Whig lawyer" who defended Aaron Burr, supposedly designed by Robert Mills,



W. VLADIMIR ROUSSEFF

FIGURE WITH STILL LIFE

AWARDED THE MARTIN B. CAHN PRIZE OF \$100, FORTY-THIRD ANNUAL EXHIBITION, ART INSTITUTE OF CHICAGO



GUY PENE DU BOIS

VALLEY OF THE CHEVREUSE

AWARDED THE NORMAN WAIT HARRIS SILVER MEDAL AND PRIZE OF \$500,
FORTY-THIRD ANNUAL EXHIBITION, ART INSTITUTE OF CHICAGO

has been retained as a mansion, the dignity and grace of its proportions, the delicacy of its ornament, its admirable planning all being exemplary. For the most part the house had escaped the restorers' devastation, and what changes it had undergone were not, happily, structural. Marble mantels introduced in the '50's were later removed and replaced by wooden mantels typical of the earlier days. The house has a certain stateliness which is very impressive. It is being refurnished in the style of its early period, the date of its erection. The inventory of the original furnishings, which is still in existence, is being used as a guide. One exception is made—a single room is being reserved as an example of the Victorian period. This represents, to a degree, the opulence, comfort and the graciousness of the Victorian manner as it was interpreted in the South before the war. The house

in its entirety thus represents Virginia urban life at its best in two periods.

With the reopening of the museum last October a progressive programme of loan exhibitions, acquisitions for permanent collections, and extension work with children and adults was initiated.

Miss Bragg of the Charleston Museum acted as adviser in the reorganization plan. Miss Helen Gardner McCormack is now Director. The President is Mr. Granville G. Valentine. L. M.

SAN
FRANCISCO

The California Palace of the Legion of Honor in Lincoln Park, San Francisco, is starting upon a new era of activity. The Director, Lloyd L. Rollins, arranged during January for the following events in the way of exhibitions, lectures, etc.

Beginning on January 1 and continuing for a month, a group of twenty-five

paintings by Old Masters of the Italian, Dutch, Flemish, French, and Spanish schools was set forth. The list included such names as Canaletto, Peter Paul Rubens, Van Dyck, and Ribera. At the same time an exhibition of Cambodian Heads in bronze and stone was shown. Representing contemporary work, an exhibition of thirty oil paintings by Cleveland artists opened January 5 and continued through the month.

Beginning on January 8, a collection of scroll paintings, also wood-block prints, by Chiura Obata and his father, the late Rokuichi Obata, Japanese artists of San Francisco, were placed on view and are still to be seen. The younger artist has given demonstrations of Japanese technique in painting at three o'clock on Saturday afternoons during the exhibition.

On January 6 Dr. W. R. Valentiner, Director of the Detroit Institute of Arts, gave a lecture, open to the public, in the Little Theatre of the Museum on "Raphael."

L. M.

Annually for the past three years the Toledo Museum of Art has shown a group of world-famous wall hangings, Gothic, Renaissance, Eighteenth Century. This year the exhibition comprised tapestries of today, collected by Madame Rivière.

In the introduction to the catalogue of this notable exhibition Madame Rivière says: "Second only to the pleasure of creating tapestries is the joy of assembling them for exhibition." When the present exhibition was planned the scope and importance that it eventually assumed was not even dreamed of. "One of the curious things about these delightful creators of modern tapestries," says Madame Rivière, "is that no one of them knows what another has done. Even the factories do not know of other manufacturers of modern tapestries, and so one must be sleuth, shadower, detective and, we confess it, possessed of second sight to run these hangings to their lairs. And so the

quest began—a personal quest in France, England, Scandinavia, Germany, America. We had seen the great decorative wall hangings by Lurcat in the house of Pierre David-Weill, and so to Lurcat we went. He was found in the Villa Seurat, in Paris, in a salon hung in great blue, green and gold tapestries. He promised us his glorious collection. Maillol, the great French sculptor, had designed 'La Musique,' and this, too was secured. Germaine Tailleferre, composer, one of the famous 'Six,' had occupied her leisure in designing and executing two delightful tapestries which she consented to lend—and so it went. Frieda Hansen of Norway was represented in this collection by her great 'Southward,' owned in New York. Among the English works shown was a tapestry by William Morris, designed by Burne-Jones. By Americans there were works by the late Arthur B. Davies, and there was one by Nura. The trail led from Harlem to the Battery, from Brooklyn to Jersey, from attics to mansions, from New York to Arizona, from Minnesota to North Carolina."

The collection included a wall hanging by Edward W. Redfield, and, of course, works from the Baumgarten looms, as well as fabrics designed by Ruth Reeves, individual pieces designed by George Biddle, and a woven tapestry designed and executed by Miss Wilmer Stone of Saluda, North Carolina, lent by Allen Eaton of New York.

Bringing together and exhibiting these modern works in the spirit of our own time undoubtedly goes far in giving impetus to one of the great crafts.

L. M.

The Wilmington Society of Fine Arts has lately shown a most interesting exhibition of modern textiles, glass and metal work, assembled by the President, Mrs. Meeds, and the Secretary, Miss Brinckle. The collection was assembled with special attention to the harmonious relationships of color and design.

L. M.

FIELD NOTES

DEALING WITH LOCAL ART EVENTS
HAVING MORE THAN LOCAL INTEREST

LEILA MECHLIN, ASSOCIATE EDITOR

INTERESTING NEWS FROM
NEW YORK AND FITCHBURG
BOSTON AND CRANBROOK
AND SANTA BARBARA. ALSO
SOUTHEASTERN TEACHERS
PERSIAN EXHIBITION AND
CANADIAN ARTISTS' WORK.
INDIANA & PHILADELPHIA
PARIS AND LONDON NOTES



RENOIR

PORTRAIT OF MADAME RENOIR

RECENTLY PURCHASED BY THE PENNSYLVANIA MUSEUM

FIELD NOTES

The Metropolitan Mu-

“ENJOYMENT THROUGH UNDER-
STANDING”
seum of Art has just issued from its Museum Press a little pamphlet entitled “Enjoyment Through Understanding,” the author of which is Marie Lennox Harding. This pamphlet is not only an exposition of the Museum’s activities in the field of education but a most excellent outline for such activities on the part of any museum.

“Just as the theories of education, public and private, have changed in the last ten years,” says the writer, “so also has the ideal of museum service changed. The function of the museum of art used to be to display as adequately as possible its collections and let the public absorb what little it could of the aesthetic value of those collections. Today the museum of art attempts to become a cultural necessity, an aid to industry, an instrument of daily service to the public. Far from being the passive institution of former days, the museum now takes a sympathetic attitude, using its many facilities to develop in numerous ways interest in the field of art and aesthetic appreciation.”

Huger Elliott, Director of Educational Work in the Metropolitan Museum of Art, is quoted as having said, in describing the function of his department: “To enhance the value of a work of art by increasing the appreciation of it is the service which the Educational Department gives to the Museum and the public.”

Then follows a brief description of the various kinds of educational work carried on—courses of lectures for the general public, for artisans and practical workers, for teachers and students in the public schools, for children. The radio has been called into service, and through its medium the field has been greatly extended. Gallery guidance is provided. The instructor, through personal contact, is thus able to assist the visitor not only to learn the value of a

particular work of art but also to realize a fuller interpretation and keener enjoyment of its beauty.

But the spoken word is not the only method by which the Museum brings enjoyment through an understanding of its collections. Special loan exhibitions are planned and set forth. The Museum engages in extensive and specialized exhibits, such as the International Exhibition of Ceramic Art, the Exhibition of Swedish Contemporary Decorative Arts, Early American Miniatures, etc.

The Museum serves the producing art industries in two ways: by contact with factories, shops, and designers; and by contact with trade journals and trade associations that touch these groups. A staff member visits factories and workshops and makes appointments with manufacturers and designers at the Museum. Exhibitions of Industrial Art are held.

The services to the public do not end, moreover, with the Museum’s staff of instructors. Through literature the Museum extends its appeal, for the museum publications are many. It issues from time to time a charming *Children’s Bulletin*. In the Library the visitor finds 56,000 volumes for reference purposes. In connection with the Library there is a reference collection of 85,000 photographs on art and related subjects. The Museum’s Extension Division sends out material to aid in the teaching of art—paintings, moving picture films, color reproductions, facsimiles of famous etchings, etc. All this, with the exception of cinema films made by the Museum, is lent free of charge to the public schools of New York City. It includes, of course, a large collection of lantern slides. The Museum also publishes post cards of many of its representative subjects, and larger reproductions in black and white and in color.

The broadness of the Museum’s viewpoint is shown by the fact that it takes an interest in music as well as in art.

Its orchestral concerts have become famous. On the concert days talks on the programmes are given by experts.

"So," concludes the writer of this admirable pamphlet, "the museum of art is becoming more and more a public necessity. By its various means, the Museum is seeking to give enjoyment through understanding and to bring to the public an indispensable service of great magnitude."

Only 250 copies of this pamphlet were printed. It should be in the hands of every art institution in the country.

Two recent exhibitions held at the Fitchburg (Mass.) Art Center presented great contrasts, yet created considerable interest in and out of the city. The first was an exhibition entitled "The Development of American Painting." This was in honor of the Tercentenary year and was the most ambitious exhibit the Art Center has shown. It seemed logical to present, however arbitrarily, a summary of the accomplishment of these three hundred years rather than any particular phase of our development. Museums, dealers, private owners, and artists generously lent to an exhibition which brought many within the doors of the Art Center during July and August.

The first phase—painting which may be thought of as English provincial—was represented by a small group of Colonial portraits: Smibert, Copley, Stuart, an unusual painting by E. Savage, who is better known for his engravings, and a few of the school of West—notably a fine self-portrait by S. F. B. Morse, inventor.

On the early, meticulous landscape beginnings little emphasis was laid, for the interest increases when men like Wyant and Inness shed the trammels of the Hudson River school and evolve a greater freedom. There were two fine Inness's. A couple of drawings by Homer Martin had more charm than much of his painting, whereas Hunt's

"Rainy Day," an oil, was of far greater interest than his charcoal study of twin trees. A *précieuse* little Tryon of very lovely and jewel-like color hung across from a Twachtman, the two representing opposite poles in the solution of not very different problems. The bulk of the pictures were by artists active in the last half of the nineteenth century. Water colors, prints, and drawings were gathered in the American Room: a Whistler pastel, a fine group of Winslow Homer and Sargent water colors, and prints illustrating various styles from an engraving after Trumbull's "Death of Wolfe" to Pennell and Whistler, and the work of contemporary artists such as Benson, André Smith, and George Elbert Burr.

The exhibition included also more recent paintings—Bellows' "Big Dory," a Luks, a Hassam, and a Davies from the Addison Gallery at Andover. Among the work of contemporary artists a Leon Kroll landscape, and a still life by Luigi Lucioni, lent by Paul J. Sachs, caused as much interest as anything.

In greatest contrast to the Tercentenary Exhibition was the October exhibit entitled "Good Design in Everyday Objects." In the American Room, with its American and English furniture, were hung three modern textiles from the Worcester Museum, and some British posters, forming the background for groups of objects costing five, ten, or (in three cases only) twenty-five cents. There were bottles beautiful in shape; a goblet, a tumbler; Czechoslovakian buttons and Japanese versions of Italian pottery, and Chinese brass. All were chosen for beauty of line and color—beauty dependent on simplicity and utility. An astonished public came and saw, and was sufficiently conquered to seek similar objects. A quotation from John Cotton Dana, beginning, "Beauty is not dependent on age, rarity, or price"—written at the time of a similar exhibition in the Newark Museum—was put up for all to read.

These two very different exhibitions represent the poles to which the small

art center may extend its activity. Any exhibit that will foster independent thought, and a forsaking of the platitudes too often the conversational fare of galleries, is worthwhile, wherefore we believe in presenting contrasts—in types of shows, or within a show. We often feel that those most sensitive to these contrasts are the many school children who come within our doors either for drawing classes or driven by mere curiosity or even inclement weather on the adjacent playground.

ETHEL B. JONES.

It was made known in late December that some BOSTON HAPPENINGS sixty Luristanian bronzes of archaeological and artistic importance were acquired last summer by the Boston Museum of Fine Arts. Nothing had been said about them until suddenly it was announced that these treasures had been lent to the exhibition of Persian art opening at Burlington House, London, January 5.

Luristan, incidentally, a province of western Persia, had not previously been known to East Boston and Saugus Center as a major archaeological field, but photographs of bronze animals, most of them of Zoroastrian ideology, when given rotogravure publication, aroused local enthusiasm for an "art scoop," which the Museum undoubtedly had secured through the mediation of Professor Arthur Upham Pope. Added to the Goloubew collection of Persian miniatures and the many Persian potteries already at the Museum, these objects from Luristan, to be permanently exhibited at Boston upon their return from England, will be a notable accession to the collections from the Near East.

Another "first in the United States" was achieved for New England by the Harvard Society for Contemporary Art when it installed during December and January the first American exhibition from the Bauhaus, Dessau. This, too, was a tough one for South Boston and South Sudbury, for most simple New England people did not know whether

Dessau was in Germany or Palestine, and if they saw or heard the word "Bauhaus" they were apt to confuse it with another kind of house designed for the foolish ones. That such confusion of names was not altogether inept some conservative folk may have felt in presence of some of the functionalistic objects from Walter Gropius' communistic art colony, started at Weimar in 1919 and removed in 1923 to Dessau, near Berlin. The collegiate intelligentsia, nevertheless, had intellectual stimulus from the display. The exhibition introduced to provincial New England such artists as Erich Borchert, pupil of the Bauhaus, now engaged for Soviet color schemes at Moscow; the American-born Lyonel Feininger, old-time cubist, internationally known as caricaturist for *Simplicissimus*; Wassily Kandinsky, born in Russia and secessionized at Munich, and many others whose goulash names were mouthed delightedly by the college boys. Not the least valuable part of this very educational exhibition was the catalogue, its foreword consisting of a scholarly history of the Bauhaus, written from material furnished by Alfred Vance Churchill, Philip Johnson and Helmuth von Erfa, the latter a Bauhaus pupil.

Less advanced in its modernism than the foregoing, for Boston is not Berlin, was the second annual exhibition at the Boston Art Club of the New England Society of Contemporary Art, Inc., of which Charles Hopkinson is president. Having now its own gallery of modest size, at which one-man shows are held, the Contemporary Society is enabled once a year through the courtesy of the Art Club to make a big display. This was not in 1930-31 a distinctively Boston exhibition, for the Provincetown summer colony was well represented and not a few canvases had been sent over from Greenwich Village. Inter-mixed with the modernistic productions were works by relatively conservative painters such as Charles Hopkinson, C. H. Woodbury, Gertrude Fiske and Robert Strong Woodward, who believe

in the principles of the Contemporary Society. As the annual exhibition at 40 Joy Street of the Boston Independent Society follows closely upon the New England Contemporary show, no one can complain that the education of bourgeois Boston in appreciation of modern art is neglected in the present mid-season.

Elected to the presidency of the Copley Society of Boston, succeeding the late Holker Abbott, Captain Thomas G. Frothingham elicited enthusiasm at the annual meeting as he announced that plans are in process for a new building for the society, homeless since the dismantlement of the Grundmann Building in war-time. He also announced that in the spring, as for several previous seasons, the society will sponsor an exhibition of works by New England artists at the Museum of Fine Arts.

A high spot in the routine of one-man exhibitions at the Guild of Boston Artists was the Edmund C. Tarbell show, opening in mid-January. Mr. Tarbell was the Guild's first president. He was away from Boston during several years of his connection with the school of the Corcoran Art Gallery, Washington. Since his return to Boston he has occasionally shown a portrait at the guild, but this winter he first came back, for some time past, with a large and comprehensive group of his canvases, still, as of yore, very distinguished and exquisite.

The 50th anniversary of the founding of the St. Botolph Club was celebrated during December and January by a retrospective exhibition of paintings by some of the earlier artist members of the club—a strong, serious collection gathered and hung by the art committee's chairman, Wilbur Dean Hamilton. With characteristic works by J. Foxcroft Cole, Wilton Lockwood, Joseph DeCamp, Willard L. Metcalf, John Singer Sargent and others, it gave an impressive reminder of the debt which American art owes to this club of the Boston intellectuals.

F. W. COBURN

One of the most interesting educational experiments which is being tried at the present time is that of the Cranbrook Foundation established by Mr. and Mrs. George G. Booth of Detroit. This comprises three schools, conducted under the auspices of the Protestant Episcopal Church of the Diocese of Michigan but in no way limited to the boys and girls of any particular creed; a Church, an Institute of Science, and an Academy of Art. Each institution has its separate Board of Trustees and Directors, on all of which are men and women of outstanding character and ability.

This great plant has been established on the Cranbrook Estate, the Booths' country home in the rolling wooded district comparatively near Detroit which is now called Bloomfield Hills. The name "Cranbrook" was derived from the Kentish village from which Mr. Booth's father had come to America.

In 1918 two growing needs led to the building of the Meeting House, where the children attended school during the week and services were held for the families on Sunday. From this small beginning have grown the splendid educational, artistic, cultural and religious activities which are now Cranbrook.

The purpose of the Cranbrook Academy of Art is to afford talented and highly trained students the opportunity of pursuing their studies in a favorable environment and under the leadership of artists and architects of the highest standing. Tentative plans for the Academy unit have been drawn by Professor Saarinen, and the Craft Department buildings and some of the studios are already completed. When fully developed, the Academy is planning to include departments of architecture, design, decoration, drawing, painting, sculpture, drama, landscape design, music and artistic craftsmanship. In connection with the preliminary work of the Academy, artists and craftsmen are now in residence in Cranbrook, having been in

many instances persuaded to leave their own homes in other countries and take up work there in a completely new environment because of the unique potentialities which the experiment afforded. The chairman of the Art Council is Professor Eliel Saarinen, of Helsingfors, Finland, and his wife is active in the Textile Designing and Weaving Department. The department of Sculpture is under the charge of Professor Carl Milles of the Royal Swedish Academy of Fine Arts, Stockholm; the Silver and Jewelry department is presided over by Arthur Nevill Kirk, formerly of The Central School of Arts and Crafts, London; Cabinet Work by Tor Berglund, formerly of The Sigtuna School of Handicraft, Sweden; Ironwork by John C. Burnett, formerly of Chester, England. Thus the French Court years ago brought to France the great craftsmen of other nations, gave them opportunity not only to produce but to teach, and so, on a firm foundation established French industrial arts, one of the nation's greatest assets.

At Cranbrook the craft studios are all at present actively engaged in work for the Foundation in connection with the various Cranbrook institutions. A vital part of the Cranbrook idea is the firm belief that craft work, the use of one's hands in the production of objects of beauty, is a great and prime factor in intellectual development, and that it should be a part of everyone's education.

The Community Arts Association of Santa Barbara, a civic institution, has lately completed its first decade and issued a brief report in a four-page folder, from which the following extracts are taken:

"The Community Arts Association's first decade reads like an Arabian Nights Tale. Begun in August, 1920, by a small group interested in drama, the total capital consisting of a loan of \$50, in ten years it has accumulated net assets of over \$200,000. In its tenth year the Association and its four

branches, with a staff of thirty-five, did a gross business of \$200,000 and affected over twenty-five thousand people through some one hundred and fifty thousand individual contacts.

"The Carnegie Corporation recognized the value and worth of the work of the Community Arts Association by an award for eight years, expiring October 1, 1930, of \$25,000 per year.

"In the usual course of events, a town the size of Santa Barbara would see, during the course of a year, relatively few plays. Something more than ten years ago, the Drama Branch crystallized the desire of the community to provide for itself a producing theatre more imaginative, ambitious and idealistic than haphazard commercial initiative provided.

"During its decade of life, the Drama Branch has made more than one hundred productions. Its plays have given the city a survey of all drama, classical and modern. It has fostered a discriminating taste in the city's theatre-goers, it has given a means of self-expression to more than a thousand talented players, it has conducted an educational activity by means of classes and lectures—it has, in short, kept alive the theatre and the love of the theatre, in a time when that ancient art has been threatened and harassed by conditions which threatened its destruction.

"Its work is akin to that of the public library, the public art gallery, the endowed symphony orchestra. It must with unremitting zeal devote itself to the highest standard it knows and can achieve, without concessions to cheapness or sensational popular appeal.

"Early in the seventies, José Lobero built at the corner of Cañon Perdido and Anacapa Streets an opera house which bore his name. For years, it was the theatrical center of the town. Concerts, operas, plays, and local amateur productions filled its stage, and grand balls and receptions were held there.

"In 1924, when the Community Arts Players had grown to a point where they needed a playhouse of their own, the

old theatre, long since disused and condemned, was purchased and plans made for its reconstruction. The task of making the old adobe building safe again was too great, however, and a new Lobero was designed by the late George Washington Smith and erected on the site of the old theatre.

"How much the Lobero Theatre has come to mean in the life of the community is the common knowledge of every citizen of the city.

"The Music Branch offers this season the eleventh season of symphony concerts by the Los Angeles Philharmonic Orchestra and the fifth season of concerts for Santa Barbara school students; the sixth season of the Artists Series with Jascha Heifetz, violinist, Elisabeth Rethberg, soprano, José Iturbi, pianist, and Gregor Piatigorsky, cellist; the fifth season of the Chamber Music Series with Aguilar Lute Quartet, the Society of Ancient Instruments, and London String Quartet.

"The policy of the Music Branch in bringing to Santa Barbara the first presentation of the world's greatest artists, as well as the other events it presents, has resulted in making available to residents of Santa Barbara and the visitor within our gates a variety and diversity of musical fare that is probably not true of any other city in the country of less than a quarter of a million population and has proved one of our greatest cultural attractions.

"The Santa Barbara School of the Arts provides instruction in life drawing and painting, portrait drawing and painting, landscape painting and sketching, color theory, design and handicrafts, etching, modeling from life and from the antique, bronze casting for sculptors and wood block printing, under teachers of established reputation. The School was formerly one of the four branches of and is now controlled through stock ownership by the Community Arts Association.

"The Plans and Planting Branch was organized in 1922. Its varied activities are carried on by two closely cooperat-

ing committees whose objects have been to encourage in every way possible the development of good architecture in Santa Barbara and to safeguard and develop the natural beauty of both city and country. Its influence and achievements have been widely recognized throughout the country for its outstanding contribution to community development.

"Its year-round programme of educational activities for adults and children includes the arrangement of continuous exhibits, lectures, classes and conferences; the conducting of surveys and numerous competitions related to architecture and gardening; the publication and distribution of books, distinctive post-cards and of free pamphlets; the loan of books, magazines, photographs, slides and moving pictures; the participation in flower shows, community festivals; the direction of programs in behalf of the conservation of natural resources, the protection of roadside beauty, and civic improvement; the supplying of publicity materials for books, magazines and newspapers."

A splendid record of usefulness.

An example of the better understanding of the value of teamwork pervading the country is to be found in the recent organization of the Southeastern Arts Association, the purpose of which is to bind together directors, supervisors and teachers of art, and others keenly interested in the promotion of this specialized department important in child training in the schools of the South.

The Southeastern Arts Association has for its main objective, as have the Eastern and Western Arts Associations, the organization of school art which will assure adequate training for a child that he may be a more intelligent appreciator, consumer and producer of art in all its phases. The Southeast has heretofore had no such unifying clearing

house for art education. The New England and Eastern states have been served by the Eastern Arts Association, and there have been similar groups served by territorial associations such as the Western and Pacific Arts Associations.

The Southeastern Arts Association had its beginning in an informal group of people, who appointed E. E. Lowry, the Director of Art in the City Public Schools, Winston-Salem, North Carolina, as acting President. Its first general meeting will be held this spring, at Spartanburg or Columbia. The programme of this meeting will consist of addresses from men and women whose names are known to every well-informed person in America. There will be exhibits of art not only of the schools covered by the association, but outstanding exhibits from cities outside the territory. There will also be exhibits of materials and textbooks on art. One feature of the exhibit will be a display of the art courses used in schools throughout the country.

Canada sets the United

CANADIAN States an excellent example in its government-
ART FOR al recognition of the value
CANADIANS of art as a national asset

and its patronage of local artists. The National Gallery of Canada at Ottawa has an annual appropriation of approximately \$200,000 for the purpose of acquisitions, and buys wisely and well—so wisely and so well that it is assembling a collection of great works which is becoming world famous. The galleries, both at Ottawa and in Toronto, also acquire and bring to the attention of the public the works of contemporary Canadian painters.

The Art Gallery of Toronto, Grange Park, issues to the public guides to its collections and a pamphlet entitled "Canadian Picture Study," written by Arthur Lismer, Educational Supervisor of the Art Gallery, and Principal of Teacher's Training in Art, Ontario Department of Education, himself a most

gifted painter. This book accompanies a series of miniature prints, post-cards in color, of works by Canadian painters owned by the Art Gallery of Toronto. They introduce into the schools and homes of Canada a remarkably fine series of the works of the artists of Canada from the early days of Kreighoff to the present time. Mr. Lismer says: "It is important that we should know something of our own artists—their lives, their careers and works. Not all people can visit an Art Gallery or a private collection, but all can participate, in this day of efficient and artistic methods of reproduction, in the enjoyment of proven masterpieces of artists. In the schools of today, the appeal of the picture is a very important and valuable asset in the education of the young, and these prints of Canadian pictures, wisely used, will go far in establishing a knowledge and love for the work of our own artists and of our country. They are so reasonably priced that each child may be supplied with copies to study or to paste in a scrapbook on Canadian art. The teacher will find that this accompanying biographical outline and study notes will be valuable as a supplementary guide to the formation of lesson plans. The picture study notes also include references to the most striking characteristics of the work, and where other pictures by the artist may be found. The accompanying outline is arranged, as far as possible, in historical sequence."

For the purpose for which it was intended nothing better has been issued than this Canadian Picture Study Course and outline. It is heartily recommended to the attention of art educators throughout our country.

Indiana leads the states

INDIANA in the organization of art
STATE interest. To give Indiana
ORGANIZATION the maximum of art
through cooperation, the
Indiana Federation of Art Clubs was
formed and functions. The officers of
this State Federation are resident in six

different cities: Mrs. John H. Allee, of Greencastle, is President; J. E. Walters, of Purdue University, Lafayette, first Vice-President; Miss Lovina Knowlton, of Logansport, second Vice-President; Mrs. L. P. Robinson, of Indianapolis, Corresponding Secretary; and Mrs. H. B. Burnet, of Indianapolis, Councilor; while from Bloomington, Extension Division of the Indiana University, is issued the monthly Bulletin which gives publicity to the complete field of activity.

Art Appreciation short courses are conducted for those interested in the State by the John Herron Art Institute in cooperation with the Indiana University Extension Division and the Indiana Federation of Art Clubs. To increase knowledge and appreciation, exhibits are circulated, portfolios of prints loaned, local art activities broadcasted, an annual meeting held. The 1931 Annual Meeting will be held April 10 and 11 in Indianapolis.

The State organization also sponsors the Hoosier Salon, held under the auspices of the Hoosier Salon Patrons Association annually in Chicago. The exhibition this year, the seventh in the series, opened in the Marshall Field Picture Galleries, Chicago, on January 24, and consists exclusively of works by Hoosier painters. The feature of this exhibition is a room hung with pictures by former prize-winning artists at previous salons, priced at not over \$200. This is to satisfy numerous requests from private individuals for pictures suitable for the home. It is customary at this exhibition for Indiana clubs to make purchases; besides which approximately \$4,600 will be distributed in prizes. A new feature of the exhibition this year is the offer of a picture worth at least \$200 by the Hoosier Salon Patrons Association to the city or town in Indiana sending in the largest number of annual dues pro rata to the population. This enables the small town to have an equal opportunity with the large one. The picture will be selected by a committee appointed by the townspeople.

The sharp wintry landscapes of Walter E. Baum in PHILADELPHIA and the portraits of local politicians by Cesare Ricciardi which were shown at the Art Club together with work by Frank C. Kirk were followed by the Club's regular annual exhibition of oil paintings, distinguished for technical freedom and such refreshing qualities that it seemed as though the artists by common consent had sent in the pictures they liked best themselves. The Gold Medal was awarded to Mary Townsend Mason for "Flowers in Light," in which the vitalizing blaze of actual sunshine was brilliantly captured, a *tour de force* in pigment. Honorable Mention was given to the picture by William Glackens, "Sailboats and Sunlight," a delightful evocation of the ripple and sparkle of a summer sea, touched off with magic skill of hand and finely discriminated notes of color. A satiric picture by Charles Burchfield was aptly called "Civic Improvement." It showed municipal tree trimmers lopping off branches from a dejected tree with what appeared to be undue severity, while some regrettable houses in the background were rendered with a vindictive appreciation of all their bad points. The contributions of Clifford Addams, Leon Kroll, Jan Matulka, W. Elmer Schofield, Giovanni Romagnoli, Emil Carlsen, Carroll Tyson, Robert Spencer and other artists of repute insured the high standard of the exhibition. There were 86 exhibits altogether, enough to stimulate the average spectator without exhausting him.

At the Rittenhouse Square studio of Dr. Arthur Edwin Bye an exhibition of portraits by Philadelphia painters shown throughout December included works by Alice Kent Stoddard, Maurice Molarisky, Catherine Morris Wright and others. They were shown under agreeable conditions as they might naturally appear in a private house with appropriate furniture and curtained windows.

The English sculptor, Dorothy Dick, held a studio exhibition of portrait busts, among which were several vivid

heads of children; and her husband, Stewart Dick, lecturer at the Pennsylvania Museum of Art, showed at the same time a group of low-toned water colors, painted chiefly in Canada.

At the Art Alliance Norbert Heermann's group of portraits of peasant types and landscapes done on the romantic island of Capri were followed by the landscapes of Ernest Lawson, a painter long distinguished for the refinement of his color perceptions. The ninth annual exhibition of etchings, lithographs and block prints testified to the constantly increasing interest of collectors in the graphic arts. Conspicuous for their excellence were the prints "Segovia" by Ernest Roth, "Water Street Wharves, New York" by Earl Horter, and "Louisburg Square, Boston" by Thomas Nason, which bring out characteristically different aspects of widely differing cities in individual treatments which eventually will be valuable comments on the history of civilization, as well as works of art for art's sake. One room was devoted to the set of woodcuts of "The Life of Christ" by James Reid, akin in feeling to the "Little Passions" of the old masters, though entirely modern in design. The complete series is also reproduced in book form, making it possible to those would-be collectors who feel financially restricted.

The Christmas season produced several notable responses in artistic circles. It was marked at the University of Pennsylvania by an illustrated lecture entitled "Angel Musicians" given by Mrs. R. Tait McKenzie, herself a poet and musician, and wife of the well-known sculptor. On her travels in Egypt, Greece, Italy and other countries she has collected pictures which show all the old instruments, and the purposeful grace of attitude in the musician as he performs, whether he be of angelic nature or not, inspiring to so many artists through the ages.

At the Unitarian Church of Germantown an elaborate and very beautiful Pageant of the Nativity was given under the direction of Mrs. Nicola D'Ascenzo.

The reading of the Word, the singing of the choir, the color of the costumes, the background of stained glass windows and rich organ music, combined with the dignity and reverence of the presentation to make a true mystery play which will live long in the memory of the large throng which filled the church.

An unusually charming affair was the first performance on any stage of an unpublished poetic play by Edna St. Vincent Millay at the Cosmopolitan Club. "The Princess Who Married the Page" proved an original and surprising little comedy, as acted by a professional company, which included Dudley Digges as the King, Guido Nadzo as the handsome Page who turned out to be a Prince, and Mary Kennedy (Mrs. Deems Taylor) as the bewitching and provoking little Princess. Music by Deems Taylor, beautiful mediaeval costumes and a stage setting by C. Grant La Farge provided the right atmosphere for Miss Millay's witty lines, and the whole had the spontaneous quality of the long lost *Commedia dell'Arte*.

Plays and Players also produced a modern morality play, "The Flower-Seller," by Charles Wharton Stork. The great theme of redemption was developed against the background of a street in Greenwich Village, the characters a mixed group of Jewish, Italian and Russian immigrants sadly disillusioned as to America being the promised land, a young American artist, a girl aspirant to musical fame, and some street vendors. The flower-seller, Angelino, was the heavenly messenger in humble disguise, and when his day was finished each character had experienced a change of heart, signalized by flowers on every window-sill.

One of the most humorous episodes was that in which a wealthy society woman was persuaded by the angel to pay the struggling young artist immediately for the painting she had bought from him, instead of walking off airily with the vague promise of a check at some future

date. It was a dry comment on the thoughtlessness of those who have never had to do without anything, and the heroic pride of those who would starve rather than admit their dire need.

The women artists who occupy "The Studios" at 2107 Walnut Street held open house during December with exhibitions in the individual studios, and marionette performances by The Doll Troupe. Hand-wrought jewelry by Harriette A. Lyon and Lillian Foster was shown, portraits by Isabel Branson Cartwright, and book-plate and Christmas card designs by Carolyn Haywood. In visiting the studios one becomes conscious of the large amount of artistic activity going forward in a city like Philadelphia, a city whose atmosphere is one of unremitting industry and productive activity. EDITH EMERSON.

PARIS The most distinguished
NOTES exhibition here at present
 is the *Exposition de Por-*
 traits (XVI to XX cen-

turies) at the Marcel Guiot Gallery, consisting of copper and wood engravings and etchings by the early masters of these arts—German, Flemish, Dutch and later French—from Dürer to Manet. The second section of this collection, from Manet to our time, will be shown from January 6 to 24. There are no engravings from paintings, but only those made direct from life. And with what fearless interpretation of the model did those elder artists work! How different from the conventional portraits of our days. The elder Cranach's "Prince John" is a marvel of rugged candor. Among them are Rembrandt's "Portrait of his Mother," seated, the face wise, severe, almost masculine, and the hands marvelously done; Nanteuil's elegant and powerful portraits of Touraine and Louis XIV; Thomas de Leu's somber "Mary, Queen of Scots"; Goya's self-portrait, with a broad high-brimmed hat, large nose, protruding underlip, sharp eyes looking curiously down from their corners; Ferdinand Bol's "Woman with the Pear," whose face is as in-

scrutable as Mona Lisa's; Saint-Aubin's exquisite pictures of his beautiful wife, and of the Marquise de Breteuil; Daurier's extraordinary grotesque portrait of a man supposed to be "Ganneron," of which only one proof is known to exist, and so on through a series of masterpieces by Giulio Bonasone (XVI century), Heinrich Goltzius (a "virtuoso of the graver"), and Deveria and Ingres—whose engraved portrait of Ambassador de Pressigny is simply a marvel. The second section, interesting as showing the complete evolution of engraving to the present, will be referred to later.

The *Musée de l'Orangerie* fills the purpose of a branch of the Louvre, where we may see from time to time collections which are destined for the great museum, and which can be seen in an excellent light and in coherent groups in this small and attractive building. It houses now the important gifts to the Louvre made by the Princess Louise de Croy and the Belgian sculptor, M. Louis Devillez. Mme. de Croy's collection consists of paintings and drawings dating from the XVII to the XIX centuries, which aid in completing the rich series of the Louvre. The small sketches in oil by Valenciennes (1750–1819) are especially instructive, along with those of Michaeln (who died in 1822) and others, as proving the constant habit of the French school of studying and painting direct from nature. Many of these sketches are warmer in feeling than the classical landscapes they aided eventually to produce and help us to understand the artists of that time. M. Devillez' gift consists of a number of excellent paintings by Eugène Carrière, whose peculiar misty method is well known. The tragic melancholy of his studies of a woman, his fine portrait of his friend Devillez in his studio, would strike any visitor.

Certain French critics rejoice that French decorative art is neither indifferent nor always disappointing. At the *Salon d'Automne* Lalique has an altar with decoration in glass, placed in a white chapel, which makes a beautiful

effect; and Dufrène, Aribaud, Subes and others contribute examples of finished art in furniture, ironwork, carpets. Marcel Gascoin's office and bedroom show slightly the influence of the mechanical "Deutscher Werkbund," but is an exception in that regard.

The daughter of Lalique, Suzanne, has just closed an exhibition of her paintings at the *Galerie Bernheim-Jeune* which attracted amused and appreciative attention. If one puts the question, "Can shoes, neckties, dominoes, posted letters, cigar-boxes, spools of thread, etc., furnish worthwhile subjects to a genuine artist?" the answer might be yes, because anything is grist to the mill of the painter. Mlle. Lalique proves it. Her decorative color-sense has much to do with the attractive effect of her frank picture of a man's cravats, of his shoes, but there is something more—there is the artist's interpretation of such absurdly banal objects, and here we find it. (Incidentally, the cravat picture belongs to Paul Morand.) Under our amusement we perceive a confidence in this young woman's artistic talent the development of which it is too soon to foresee.

There are several of the minor exhibitions which are good: Bouchor, Wolkonsky, La Monaca, Westchiloff, Raymond Savignac, and Mme. Albert-Lazard all possess unusual gifts in various degrees. Bouchor especially is harmonious, intelligent, and with a talent for making some detail of his pictures memorable, as, for instance, his black-robed pilgrims in Verona. Italy, Africa and Brittany figure in his exhibition at the *Galerie Graat*.

The Jacques Doucet collection, sold at the Hotel Drouot on November 27, brought a total of 1,124,000 francs. The collection comprised art objects from the Far East, Japanese lacquers, Chinese and Japanese paintings, Persian miniatures and Persian faience, extremely rare and valuable. Some of the most important of the works were acquired by the Louvre.

LOUISE MORGAN SILL.

LONDON
NOTES

The Leighton Centenary Exhibition, now being held at Leighton House to commemorate the birth of Lord Leighton (December 5, 1830), was opened by Princess Louise under rather unfortunate conditions, our traditional London fog having selected that day to put in an appearance; but A. L. Baldry gave an interesting criticism of Leighton, calling, very rightly, attention to his work in sculpture "far more," he said, "than the experiments of a painter in an unfamiliar medium"; and added: "If alive today what a barrier he would be against the ugliness and slackness that has penetrated into British art." Sir William Llewellyn next did justice to his great predecessor as President of the Royal Academy—"the greatest since Reynolds"; and, in fact, Leighton's impressive personality, his wide culture and powers of oratory combined to make him almost an ideal President of this body. It was interesting to me, as an old admirer of the artist, to compare past with present impressions of his true place in our art. I must own his paintings now left me a little cold, though admiring here the fine and careful compositions of "The Music Lesson" (1877) and "Flaming June" with its glowing color, and the superb drawing of the draped and undraped figure in his studies, generally on brown paper with white chalk. I felt again, as I had before when charged with reproducing this for Germany, that the Psyche in her bath is all wrong in proportions, by at least a head; and it is singular that the artist should have allowed this. On the other hand, the little sculptures in bronze, often preparation for paintings—the three figures of the "Daphnephoria," and the nude bronze of Iphigenia, who appears draped in the "Cymon and Iphigenia"—show that Leighton had all the sculptor's feeling for form, and might have been quite as great in that art as in painting. Let me recommend American visitors not to neglect Leighton House, if only to see its most beautiful "Arab Court."

The word Persian brings me to the Exhibition of next month which is very much in the air; the public mind is being duly prepared by numerous lectures and articles (those of Sir Denison Ross and Arthur Upham Pope are excellent), but I keep this subject for my next *Notes*.

The fact of Arthur Hurcombe of Piccadilly's having acquired the lease of the Grafton Galleries is of first importance in art sales. From small beginnings Mr. Hurcombe has worked himself up by sheer merit into a dominant position; and the Grafton Galleries after thirty-seven years of periods of brilliant successes and empty rooms (among the former I remember the "Fair Women" (1894), the Romney exhibition (1900), the Sorolla brilliant "one-man" show (1908), and Frank Salisbury, quite lately) enters a new phase. The sale last week of paintings, furniture and china fell in a bad time before Christmas, with the merciless taxation of a Socialist Government draining out our financial life-blood; but with these fine rooms and Mr. Hurcombe's energetic personality there is a sure future, which may even threaten the long supremacy of such a house as Christie's.

Lastly, a few words about wood engraving. At the Redfern Gallery the eleventh Annual Show of the Society of Wood Engravers coincides in time with that of the English Wood Engraving Society at the St. George's Gallery; and the two give us some clear idea of the work which is being done in this delightful branch of art, quite a modern revival, yet going back as far as the "Bible of the Poor" (*Biblia Pauperum*) of 1465. We are getting a whole group of clever wood-engravers, among whom Robert Gibbings, Clare Leighton, and Gwendolen Raverat stand out: Eric Dagleish is admirable with his bird life, Eric Gill prefers mystic Latin titles ("Inter Ubera Mea" or "Transiliens Colles") for his themes, C. W. Taylor English countryside ("Little Burstead," "A Cottage in Kent").

The "white line" is still in favor, and book illustration offers a good field of illustration; but self-expression remains the key-note of this modern art.

A bill is now before the House of Commons to permit the Trustees of the National Gallery and British Museum to make loans from these collections for exhibition overseas.

Lord Lee of Fareham, himself a collector, criticizes this proposal in a letter to *The Times* yesterday, on the very grounds which I mentioned in December—of the damage to "sedentary" works of art from changed conditions. But he adds: "There would, I believe, be unanimous agreement that works of the British School might, under proper safeguards, be lent for exhibition purposes. Here is a modification of the existing law upon which all could reasonably agree"; and he points out that the case is very different with a work such as Van Eyck's "Arnolfini" or Piero della Francesca's "Baptism of Christ."

The Times supports his letter in a leading article, and it will certainly have weight. I may return to this interesting question later.

SELWYN BRITTON.

RADIO

The College Art Association is giving a series of Radio Talks each Monday at 12:20 over Station WOR. The 1930 series, concluding with the beginning of the new year, was as follows: "The Assimilation of Modern Art," by John Sloan; "The Abstract in Modern Art," by Edward Alden Jewell; "The Pleasant Art of Picture Making," by Professor George William Eggers; "The Architecture of the Mayas," by Dr. Herbert J. Spinden; "The Traveling Exhibitions of the College Art Association," by Mrs. Audrey F. McMahon; and "Direct Sculpture," by William Zorach. The first of the 1931 series will be a talk by Thomas Munro, whose new book, "The Great Pictures of Europe," has lately been published.

NEW BOOKS ON ART

REVIEWED BY LEILA MECHLIN

BOOKS REVIEWED
AND OTHER REGULAR
PUBLICATIONS MAY
BE ORDERED THROUGH
THE FEDERATION AND
WILL, IN MOST CASES,
BE DELIVERED AT LIST
PRICE IF CASH IS SENT
WITH ORDER, WITH DIS-
COUNT OF 10% TO MEM-
BERS AND CHAPTERS.

BOOK REVIEWS

Books submitted for the purpose, which are believed to be of interest to our readers, will be briefly reviewed in this Department. These and other books can be furnished at the published price. To members of the Federation, books can be supplied at a discount of 10 per cent, except in the case of certain books which are published net. Orders, with remittance, should be sent to The American Federation of Arts, Barr Building, Washington, D. C., and books will be mailed usually directly from the Publisher, the Federation paying the postage.

THE LIFE AND ART OF DWIGHT WILLIAM TRYON, by Henry C. White, Houghton Mifflin Company, Boston, Publishers. Price, \$7.50.

There is no better introduction to art than through acquaintance with the artist. The author of this book was a pupil of Dwight Tryon's, and, in later years, friend and comrade. It is not strange, therefore, that he has proved a sympathetic and skillful biographer, and that he has been able to set before us Dwight Tryon as a distinct personality. Those who read this book will find it difficult to disabuse their minds of the conviction that they, too, have known the painter, that they have enjoyed his confidence and have personally watched the development of his art, the unfolding of his life.

Tryon was not only of New England but, as his biographer says, *was* New England. Most of his life was lived in Connecticut. His father dying when he was only two years of age, his mother early became wage-earner as well as home-maker. The occupation which she secured was that of Curator of the Wadsworth Athenaeum; thus young Tryon was first brought into contact with art. His own first wage-earning was in a munition factory, and, strangely enough, though he went from one thing to another, he was always a wage-earner, never depending upon his art for livelihood. This, he claimed, gave him peculiar and much-needed freedom—he could paint as he pleased. “To me the outstanding trait of Tryon's character,” says Mr. White, “was reverence—reverence for the things of the mind and the spirit. He worshipped nature; he had a broad humanity.” Coupled with this idealism was genuine practicability. He believed that the true interest of art

would be best served by rigidly restricting its quantity and improving its quality, by reducing the number and size of galleries for display. “There is never,” he said, “enough good art to go around.” When asked one time the best way to sell pictures, his reply was “Paint damn good ones.”

Mr. Tryon's friendship with Charles L. Freer was an influential factor in his life. His teaching at Smith College was another. He had a passion for the sea, and much of his leisure time was spent in his own sail-boat, cruising off the New England coast. His paintings as a rule were produced from memory, but he was a profound student of nature, and very sensitive to impressions.

Whatever may be the verdict of the future in regard to Tryon's art, none can gainsay the sincerity of the artist; none can take from him the honor of having endeavored truly to interpret beauty.

ENGLISH PAINTING OF THE SIXTEENTH AND SEVENTEENTH CENTURIES, by C. H. Collins Baker and W. G. Constable. Pegasus Press, Harcourt Brace and Company, New York, Publishers. Price, \$31.50.

“To write the history of painting in England during the two centuries following the close of the Middle Ages is,” say the authors of this book, “to describe a series of painters whose names, with very few exceptions, denote origin in the Low Countries and whose work is nearly all portraiture.” In the sixteenth century Hans Holbein produced the finest works of his maturity at the court of Henry VIII; Mor and Zuccaro visited England and painted there. In the next century, on the call of the King, an enlightened connoisseur, Van Dyck went to England and did much painting for the Court. Peter Lely and Godfrey

Kneller followed him. These men were the progenitors of England's great school of portrait painting.

The history of Tudor portrait painting as set forth in this book opens with a number of royal portraits, similar in type but of varying authorship and date, with a few independent works. The second main group of Tudor portraits consists of those connected with the Courts of Henry VIII and Edward VI and centers around the work of Holbein. Then comes the history of development under Mary and Elizabeth. Finally one comes to the Stuart period, the gradual emergence of a native school.

Eighty-two full-page plates are given, admirably reproducing portraits by various painters working in England during that period, but omitting the well-known works by the great masters.

It has been said that the most interesting exhibit to man is man. Certainly portraiture which has any claim to merit has a dual interest—that of art and of personality. The value of portraiture as an historical record and artistic delight is admirably demonstrated by the works reproduced and discussed in this volume.

THE HISTORY OF AMERICAN SCULPTURE, by Lorado Taft. New and revised Edition with Supplementary Chapter by Adeline Adams. The Macmillan Company. New York, Publishers. Price, \$5.00.

It is with more than ordinary pleasure that a new edition of Lorado Taft's comprehensive, monumental "History of American Sculpture" is welcomed. There is no other book on this subject extant, and none other can ever actually take its place. It should be in every public library, school and college.

That the history of American sculpture is a continuing story, living and vital, the supplementary chapter by Adeline Adams entitled "Certainties and Hopes" amply testifies. "Naturally," says Mrs. Adams, "as the passion for novelty increases, the faith in fundamentals declines. But there is nothing strange or ominous in that; it has happened before. We finish one phase, and pass to another, we trust, a better. . . .

Our certainties and hopes are in the younger generation, as in the older."

ANIMALS IN GREEK SCULPTURE. A Survey, by Gisela M. A. Richter, Litt.D., Curator, Department of Classical Art, The Metropolitan Museum of Art. Oxford University Press, New York, Publishers. Price, \$10.00.

Those who have read Miss Richter's writings need not be told that this is an interesting and significant book, for Miss Richter is one of those who knows how to be both wise and witty, to instruct and at the same time entertain, to satisfy the learned and to be fully intelligible to the layman. The sentences she quotes from Xenophon at the beginning of this work well illustrate the humanistic manner in which she invariably approaches a subject.

The book had its beginning in the chapter on animals written for "Sculpture and Sculptors of the Greeks," researches for the larger publication evidencing the wealth of material on this particular subject. The emphasis is laid on artistic quality and on sequence in development. The author has restricted herself in the text to a short history of this development, followed by specific information regarding the pieces illustrated. Among the animals treated are the lion, the elephant, the panther, the bear, the wolf, the hyena, the fox, the tiger, the horse, the mule, the sheep, etc.

The greater portion of the volume is given over to illustration, providing the student with material for original study. A valuable contribution to the literature on art.

THE ART SPIRIT, by Robert Henri. Compiled by Margery Ryerson; with an Introduction by Forbes Watson. J. B. Lippincott Company, Philadelphia, Publishers. Price \$3.00.

Evidence that in spite of changing times the fundamentals of art are stable is to be found in the re-publication of this book made up of comments by Robert Henri to his students, by one of whom it is compiled. When asked by his publishers if he wished to make changes when a fifth edition was issued, Mr. Henri replied no, signifying that what was said had been thoughtfully considered and, having to do with funda-

mentals, could not be altered. "In this book," he said, "I suggest plainly that the best way to get acquainted with an artist or his pictures is to see the pictures"—something which every teacher of art and its appreciation should keep in mind. Mr. Henri did not expect his students or, later, his readers to agree with him invariably. To the contrary he said: "If my comments irritate to activity in a quite different direction it will be just as well." "The subject being beauty, or happiness, man's approach to it is various," he remarked.

This new edition has an introduction by Forbes Watson, which emphasizes Henri's influence and declares his teaching essentially inspirational.

George Bellows once said of this book: "I would give anything to have come by it years ago. It expresses the philosophy of modern man in painting."

AMERICAN ETCHERS SERIES. VOLUMES IX AND X. TROY KINNEY, With an Introduction by Charles Morgan; LOUIS C. ROSENBERG, With an Introduction by Kenneth Reid. The Crafton Collection, Inc., New York, Publishers. Price, \$2.50 each.

These two volumes, lately issued, take their places acceptably in this notable series on American etchers. Troy Kinney is one of the few who has devoted himself almost exclusively to interpreting the art of the dancer, and his etchings, of even the slightest sort, are full of rhythm and motion. Excellent selection has been made for reproduction.

An interesting account is given by Kenneth Reid of the development of Louis C. Rosenberg as an etcher, or the metamorphosis of an architect into an etcher. Mr. Rosenberg is a graduate of the Massachusetts Institute of Technology School of Architecture. He first went abroad on a fellowship won while at the Institute through the excellence of his work. Upon his return to America he was employed by the well-known architectural firm of York and Sawyer. It was not for several years after the completion of his architectural studies and establishment as a member of the architectural profession that he took up etching seriously. It is this inti-

mate understanding of structure, architectural design, which has enabled him to produce such brilliant transcriptions of architectural themes. Among the plates reproduced are "Notre Dame, Beaune," "Transepts of Strasbourg Cathedral," "Tour Goguin, Nevers," and "St. Etienne, Toulouse," to mention only a few.

ERNEST LAWSON, by F. Newlin Price. Ferargil Galleries, Inc., New York, Publishers. Price, \$5.00.

Fifty-two paintings by Ernest Lawson are reproduced in this volume, together with an introduction and biographical essay by Frederic Newlin Price. Mr. Price reminds his readers that Huneker once exclaimed, on seeing one of Lawson's paintings, "A palette of crushed jewels." But he does not attempt an analysis of Mr. Lawson's work leaving it to speak for itself through reproduction.

The story of Mr. Lawson's life is unusual. Born in San Francisco of parents who were Nova Scotians, reared in Kansas City, and first employed as a draftsman by an engineering firm in Mexico City, he seems to have wandered the earth, having no fixed abiding place, but never forsaking his ideal of art. As a teacher he has lived in Colorado Springs and in Kansas City. As a painter he has had studios in Columbus, Georgia; Washington Heights, Macdougall Alley and Greenwich Village, New York, and everywhere he has found paintable material and the urge for transcription.

A CATALOGUE OF THE ETCHINGS OF LEVON WEST. Compiled by Otto M. Torrington; with an Introduction by Elisabeth Luther Cary. William Edwin Rudge, New York, Publishers. Price, \$15.00.

It is an extraordinary thing that with a reputation not more than five years old such a compliment as the publication of a complete catalogue of one's works should be accorded Levon West, but such is the case. Miss Cary refers to Mr. West as one "who has respected both himself and his art," and his career as she sets it forth gives indication not

only of extraordinary talent on the part of the etcher but of the spontaneous character of art itself.

Levon West was born in Centerville, South Dakota, the son of a Congregationalist minister, and earned his first money painting farmhouses and barns. He spent four years at the University of Minnesota, and left there to go to Harvard to continue his business education. On his way, however, fate intervened. He stopped in New York, visited the Art Students' League, met Joseph Pennell, and fell completely under his influence. Pennell cast the die for him. He abandoned business for "the precarious conditions of an etcher's career." This did not mean the end of adventure. Levon West has traveled much since then, etching in Spain, France and other countries, as well as America. His chief successes have been, however, his etchings of Western themes—"The Mountain Ranger," "Pine and Sapling," "Huskies" and other kindred subjects, all comparatively recent works in which the vastness of nature is indicated by the scale of man skillfully introduced in his compositions. Among the most interesting of his latest works is "Heavy Going," which is of this character.

One is continually hearing complaint of American artists for overlooking American subjects. This is a fault which cannot be laid at Mr. West's door, and he has reason to be proud of it.

JOHN ELLIOTT: THE STORY OF AN ARTIST, by Maud Howe Elliott. Houghton Mifflin Company, Boston, Publishers. Price, \$7.50.

John Elliott was not a prolific producer, but he was a genuine artist, keenly sensitive to beauty, eager to add more beauty to the world. His life, which was full of picturesqueness and change, is told here most sympathetically by the one who knew him best—his wife; and the chronicle, made up largely of extracts from his letters, brings the reader in touch not only with the artist and his gifted wife but with many noted personalities—men and women of art and letters most prominent thirty or more years ago.

All of Mrs. Elliott's writings have literary flavor; none better than she knows how to recreate a scene, to revivify conversation. Beginning with a brief chapter on Mr. Elliott's forebears, she tells of their first meeting in Rome and of his coming to America to marry her. From this point on the biography covers days in Boston, at Cornish, New Hampshire, back to Rome, and finally home again. It touches on two great world calamities—the earthquake at Messina and the World War. It describes the conditions and circumstances under which Mr. Elliott produced the ceiling decoration for the Boston Public Library and his "Diana of the Tides" in the National Museum in Washington, the painting of his famous portrait of Dante and of his scarcely less famous portrait of Mrs. Elliott's mother, Julia Ward Howe. An interesting interlude is a series of illustrations for a book of fairy tales by Mrs. Larz Anderson; and a solemn conclusion is found in the series of portrait drawings which he has made of aviators who lost their lives in the Great War.

John Elliott as his wife sets him before us today, and as those who remember him know, was not only a very sincere artist but a valiant gentleman.

ROBERT FEKE, COLONIAL PORTRAIT PAINTER, by Henry Wilder Foote. Harvard University Press, Cambridge, Publishers. Price, \$7.50.

It is exceedingly interesting that at the present time attention is being turned to such an extent to the early American portrait painters. This undoubtedly is due in part to some of the notable exhibitions of such paintings held in Philadelphia, New York and Boston. It also evidences the awakening of a national consciousness in the field of art.

Robert Feke, "the best colonial portrait painter in America before Copley," has waited more than a century and a quarter for a biographer, but perhaps the waiting was worth while, as he has now found one of exceptional qualifications. Until quite recently Robert Feke

has been a "man of mystery" about whom there was much conjecture, but very little positive information. Up to a couple of years ago practically all that was known of him was contained in a paper written by the late Dr. William Carey Poland of Brown University for the Rhode Island Historical Association. With this as a background or starting point, the present author has made extensive and successful inquiry, discovering and correlating many heretofore unknown facts, building up a fairly complete structure, although, in spite of all of his researches, Feke's end is still unknown. It is amazing how much has been discovered, how large a volume of facts has been assembled. Henry Wilder Foote is fortunate in possessing Robert Feke's portrait of himself. It may be that having this portrait gave spirit to his quest. Dr. Foote is a graduate of Harvard and especially well known as a Unitarian minister and the author of a book "The Minister and His Parish."

In telling the story of the life of Robert Feke and cataloguing his known portraits, the author of this book has sketched admirably the beginnings of art in the Colonies. There are still only seventy known paintings by Feke, and in all probability he produced many more. The chances are that the publication of this book will assist in bringing many of these to notice.

It is quite evident from the story of Feke and his contemporaries that art will not down, that under the most unpromising conditions it is ever germinating. The extraordinary thing is, also, that these early painters did so well with so little encouragement, so many hardships, such small reward. Feke's portraits of Edward Shippen, of Mrs. Ralph Inman, Dr. Phineas Bond, Richard Saltonstall and James Bowdoin are undoubtedly comparable to the best of their time, and have a distinction of style and simplicity of treatment which betoken a real grasp of the requirements of the art.

With this book on Feke as an introduction one could well make a long, de-

lightful and enlightening excursion into the history of Colonial portrait painting in America, using the author's numerous references as guides to various byways.

Mention should be made of the beautiful typography, excellent reproductions and skillful employment by the publishers of the art of book making.

THE SHARPLES. Their Portraits of George Washington and his Contemporaries, by Katharine McCook Knox, Yale University Press, New Haven, Publishers. Price \$6.00.

An enormous amount of painstaking research and study has gone into the making of this book, which is not only an historical document but an amazing biography of a family of painters producing for a considerable period of years with exceptional success by turns in England and America. The author, Mrs. Knox, has proved herself an historian of exceptional skill and understanding, and has through this work added a valuable chapter to the history of art in America—even more than this, to the history of cultural life here at the time of Washington.

From beginning to end Mrs. Knox substantiates her story by documentary evidence, and she freely quotes from the diary and letters of Ellen Sharples, James Sharples' third wife. Through statements found in this lately discovered diary and letters, and through information derived from other sources, many erroneous statements made in the past concerning Sharples are here corrected, and works thought heretofore to be his are now re-attributed to other members of his family.

No one could see the collection of Sharples portraits in Independence Hall, Philadelphia, without realizing the artist's extraordinary skill. Very few realize that an even larger collection of somewhat similar portraits is to be found in Bristol, England.

It is an amazing thing that, after having been so little noticed for more than a hundred years, so much material could be gathered together, so much information found, such a complete story put together as we have here.

FEDERATION ACTIVITIES

1. DEPARTMENT OF
ADVISORY SERVICE.
2. TRAVELING EXHI-
BITIONS. 3. ILLUS-
TRATED LECTURES.
4. PACKAGE LIBRARY

ACTIVITIES OF THE AMERICAN FEDERATION OF ARTS

THE American Federation of Arts was organized in 1911, its purposes being set forth in the Constitution as follows:

"The objects of the Federation are to unite in closer fellowship all who are striving for the development of art in America, either through production or the cultivation of appreciation; to encourage and foster endeavor; to prevent, as far as possible, duplication of effort, and to furnish a channel through which public opinion, instrumental in securing better legislation, may find expression."

Among the distinct services available to Chapters and Members are the following, each of which will be described more fully in future issues and will be covered thereafter by frequent reports:

DEPARTMENT OF ADVISORY SERVICE

LEILA MECHLIN, *Director*

The establishment of this important department is called to the attention of the officers of our many chapters. They will find Miss Mechlin a sympathetic and wise adviser, whose long experience and many contacts make her peculiarly fitted to give inspiring counsel. Few people in this country have had a better training for this work, to which she brings a lifelong devotion to the cause of art and twenty-one years service as Secretary of the Federation.

TRAVELING EXHIBITIONS

The folder describing exhibitions, offered for circulation during the current season, describes fifty-six exhibitions covering a wide range of subject and including several of international character. The points at which these are being shown during February are given on the opposite page. A fee of varying amount, to cover cost of assembling and insuring exhibits, is charged, from which a discount of 10 per cent is allowed to chapters.

ILLUSTRATED LECTURES

An important list of forty-eight lectures, each illustrated with 25 to 100 lantern slides, is now available for Chapters and other institutions, at a rental fee of \$5.00, plus expressage charge. Chapters are allowed the use of three lectures each year without fee. Advice is given also as to lectures on art subjects, and as to educational films which may be available.

PACKAGE LIBRARY

This "Library" consists of over a thousand envelopes, each devoted to an individual artist or subject, and each containing clippings, illustrations, and other material. They are used widely by members of study clubs and others seeking information for papers, talks, and so forth. This service is free to members. The rental fee to non-members is twenty-five cents per week per envelope. All borrowers pay postage charges.

THE AMERICAN FEDERATION OF ARTS

List of Traveling Exhibitions

SCHEDULED FOR FEBRUARY, 1931

Akron, Ohio.....	ONE PICTURE EXHIBIT
Amherst, Mass.....	PHILADELPHIA WATER COLOR CLUB'S ROTARY, February 8-21
Ann Arbor, Mich.....	ELIHU VEDDER MEMORIAL EXHIBITION, February 16-March 2
Atlanta, Ga.....	COLOR PLATES OF FRENCH PEASANT COSTUMES, February 15-28
Bloomington, Ill.....	1930 WATER COLOR ROTARY
Boston, Mass.....	ILLUSTRATIONS BY THORNTON OAKLEY, February 2-15
Chicago, Ill.....	INTERNATIONAL EXHIBITION OF METAL WORK AND TEXTILES, January 19-February 15
Cleveland, Ohio.....	ILLUSTRATIONS BY THORNTON OAKLEY, February 20-March 2
Cleveland, Ohio.....	MEXICAN ART, February 18-March 11
Davenport, Iowa.....	1931 WATER COLOR ROTARY
DeKalb, Ill.....	WORK BY LEADING WATER COLORISTS, February 18-March 3
Denver, Colo.....	INDIAN ARTS AND CRAFTS
Denton, Tex.....	PAINTINGS BY MEMBERS OF THE NATIONAL ACADEMY OF DESIGN, February 15-28
Easton, Pa.....	REPRODUCTIONS OF THE WORK OF LEADING MODERNISTS, February 2-10
Emporia, Kan.....	JAPANESE PRINTS (Group B)
Erie, Pa.....	FLOWER AND STILL LIFE SUBJECTS
Fort Worth, Tex.....	PAINTINGS BY MEMBERS OF THE NATIONAL ACADEMY OF DESIGN, January 12-February 12
Grand Rapids, Mich.....	WORKS BY AMERICAN ILLUSTRATORS
Greeley, Colo.....	EXHIBITION OF STUDENT WORK FROM THE NEW YORK SCHOOL OF FINE AND APPLIED ART, February 14-18
Greencastle, Ind.....	WORK BY LEADING WATER COLORISTS, February 1-15
Hanover, N. H.....	MODERN PAINTINGS FROM THE PHILLIPS MEMORIAL GALLERY, February 1-15
Hilton Village, Va.....	JAPANESE PRINTS (Group A), February 10-16
Jacksonville, Ill.....	PAINTINGS BY MEMBERS OF THE NORTH SHORE ARTS ASSOCIATION, February 8-March 2
Lawrence, Kans.....	WOOD BLOCKS IN COLOR
Milwaukee, Wis.....	PAINTINGS FROM THE PHILLIPS MEMORIAL GALLERY
Montclair, N. J.....	PAINTINGS BY CANADIAN ARTISTS
Montevallo, Ala.....	JAPANESE PRINTS (Group A), February 20-March 7
Montevallo, Ala.....	REPRODUCTIONS OF THE WORK OF LEADING MODERNISTS, February 20-March 7
Newark, Dela.....	SIXTY CONTEMPORARY PRINTS
Oxford, Ohio.....	BROOKLYN SOCIETY OF ETCHERS' ROTARY, February 9-28
Phoenix, Ariz.....	PAINTINGS FROM THE TWELFTH BIENNIAL EXHIBITION OF THE CORCORAN GALLERY OF ART
Rochester, N. Y.....	ARTHUR B. DAVIES MEMORIAL EXHIBITION
Rockford, Ill.....	PHILADELPHIA CHAPTER A. I. A.
St. Cloud, Minn.....	FACSIMILES OF DRAWINGS BY OLD MASTERS
St. Louis, Mo.....	ART OF THE SOUTHWEST
St. Louis, Mo.....	GROUPS OF PORTRAITS
Sioux Falls, S. D.....	INDIAN WATER COLORS, January 27-February 10
Tampa, Fla.....	PAINTINGS BY MEMBERS OF THE NATIONAL ARTS CLUB, February 3-14
Toledo, Ohio.....	AMERICAN POTTERY, ASSEMBLED BY THE SOCIETY OF ARTS AND CRAFTS, BOSTON
Washington, D. C.....	WATER COLORS FROM THE ROYAL SOCIETY OF BRITISH ARTISTS
Washington, D. C.....	WATER COLORS OF SOVIET RUSSIA BY ELIOT O'HARA, January 31-February 20
Williamstown, Mass.....	MODERN PAINTINGS FROM THE PHILLIPS MEMORIAL GALLERY, February 16-28

(Other Engagements Pending)

ANNUAL EXHIBITIONS

- BALTIMORE WATER COLOR CLUB. Thirty-fourth Annual Exhibition, Baltimore Museum of Art.....Mar. 4-April 2, 1931
Exhibits received February 20th.
- THE BROOKLYN SOCIETY OF ETCHERS. Fifteenth Annual Exhibition, The Brooklyn Museum.....Jan. 9-Feb. 9, 1931
- PENNSYLVANIA ACADEMY OF THE FINE ARTS, PHILADELPHIA, PA.
126th Annual Exhibition of Oil Paintings and Sculpture.....Jan. 25-March 15, 1931
- THE NEW HAVEN PRINT AND CLAY CLUB. Thirtieth Annual Exhibition, New Haven Free Public Library, New Haven, Conn.....Feb. 15-March 15, 1931
- THE CHICAGO SOCIETY OF ETCHERS. 21st Annual International Exhibition. The Art Institute of Chicago.....Jan. 28-March 1, 1931
Exhibits received January 3rd.
- ALLIED ARTISTS OF AMERICA, INC. Annual Exhibition of Works by Members. American Fine Arts Galleries, 215 West 57th Street, New York, N. Y.....Feb. 9-March 4, 1931
- WASHINGTON WATER COLOR CLUB. 35th Annual Exhibition, The Corcoran Gallery of Art, Washington, D. C.....Feb. 25-March 25, 1931

CONVENTIONS

- PROGRESSIVE EDUCATION ASSOCIATION. Eleventh Annual Conference, Detroit, Michigan.....Feb. 26-28, 1931
- AMERICAN FEDERATION OF ARTS. Fourth Regional Meeting, Kansas City, Missouri.....March 19-21, 1931
- SOUTHERN STATES ART LEAGUE. Eleventh Annual Convention and Exhibition, Savannah, Ga.....April 9-10, 1931
- EASTERN ARTS ASSOCIATION. Twenty-second Annual Convention, Atlantic City, N. J.....April 8-11, 1931
- WESTERN ARTS ASSOCIATION. Annual Convention, Louisville, Ky.....April 28-May 1, 1931
- SOUTHEASTERN ARTS ASSOCIATION. First Annual Convention, Spartanburg, S. C.....May 1-2, 1931
- ASSOCIATION OF ART MUSEUM DIRECTORS. Annual Meeting, Pennsylvania Museum, Philadelphia, Pa.....May 15-16, 1931
- AMERICAN FEDERATION OF ARTS. Twenty-second Annual Convention, Brooklyn Museum, Brooklyn, N. Y.....May 18-20, 1931
- AMERICAN ASSOCIATION FOR ADULT EDUCATION. Annual Meeting, New York, N. Y.....May 18-21, 1931
- AMERICAN ASSOCIATION OF MUSEUMS. Annual Convention, Carnegie Museum, Pittsburgh, Pa.....May 21-24, 1931

EXHIBITIONS IN NEW YORK CITY

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MUSEUMS AND ASSOCIATIONS

The Art Center, 65 East 56th Street, announces the following exhibitions: ceramics, shown by the New York Society of Ceramic Arts, February 2 to 14; A Sky Garden, by the City Gardens Club of New York City, February 2 to 7; paintings by Pauline Gutman Ehrich, February 2 to 14; designs submitted for the Rosenthal China Corporation small sculpture competition, shown by the Art Alliance of America, February 9 to 14; paintings by Miss Hamlin, February 2 to 14; Art Alliance decorative arts exhibit, February 16 to 28. At the same time as the latter exhibition, the Harmon Foundation will have a showing of the work of Negro artists. This will be open on Tuesday and Thursday evenings until 10:00 and Sunday afternoons from 1:00 to 6:00, as well as the usual Art Center hours.

At the Metropolitan Museum of Art, 82nd Street and 5th Avenue, the special exhibition of Russian icons will be continued through February 23. In the Alexandria Ball Room of the American Wing, an exhibition of American and European furniture and glass will open on February 9, to last through May

3. This is an anonymous gift to the museum. Exhibits of Italian prints, Peruvian textiles, and selected masterpieces of prints will continue.

The Museum of Modern Art, 730 5th Avenue, will have another exhibition showing interesting contrasts when the work of the French masters Toulouse-Lautrec and Odeon Redon will be on view from February 1 to March 2.

The New York Public Library, 5th Avenue and 42nd Street, is continuing through February its exhibit of etchings by William H. Wallace and lithographs by Bailey.

The Roerich Museum, 310 Riverside Drive, will have an exhibition of Australian paintings under the patronage of the Australian Prime Minister.

GALLERIES (Arranged alphabetically)

At An American Place, 509 Madison Avenue, Georgia O'Keeffe continues her exhibition of new paintings of New Mexico and Lake George.

The Arden Gallery, 460 Park Avenue, will prolong into February its exhibits of Ernest Dielman's sculpture and Wilmot Heitland's water colors.

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At the Argent Galleries, 42 West 57th Street, the National Association of Women Painters and Sculptors will show during February paintings by Marion Boyd Allen, an exhibition by a group of nine Detroit painters and sculptors, paintings by Agnes Pelton and miniatures by Rosa Hooper.

The Babcock Galleries, 5 East 57th Street, whose recent showing of the powerful work of Thomas Eakins aroused unusual interest among the New York critics, will have paintings by Leon Carroll and Omer Lassonde from the second to the fourteenth, and by Walter Ufer from the sixteenth to the twenty-eighth.

The new Chambrun Galleries, 556 Madison Avenue, will have an exhibit by Vertès, an Hungarian artist, identified with the French school.

The Demotte Galleries, 25 East 78th Street, will show the work of Bonbois.

The Down Town Gallery, 113 West 13th Street, is still showing sculpture by William Zorach until February 7. From the ninth until March 14, it will have paintings by Stuart Davis.

Dudensing Galleries, 5 East 57th Street,

have landscapes and figure paintings, also a small group of etchings, by G. A. Mock, from February 16 to March 1.

The Durand-Ruel Galleries, 12 East 57th Street, will exhibit the work of Leger from February 3 to 18, and of Marie Laurencin from February 28 to March 14.

The Ferargil Galleries, 63 East 57th Street, from the fourth to the twenty-first will have pastels by Evelyn Carter, and, from February 23 to March 7, paintings by a new English artist, Bertram Nichols.

At the Fine Arts Galleries, 215 West 57th Street, the National Association of Women Painters and Sculptors will hold their Fortieth Annual Exhibition from January 19 to February 8.

The Grand Central Art Galleries will have an exhibit by Anthony Thieme, February 3 to 14.

Kennedy, 785 5th Avenue, continues to show etchings by Bone, Cameron, and McBey.

The Kleemann Thorman Gallery, 575 Madison Avenue, will continue its exhibit of the thirty best American prints of 1930.

Knoedler, 14 East 57th Street, will show



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etchings by the great French artist, Forain.

Milch, 108 West 57th Street, announces paintings by Lillian Genth from the second to the fourteenth, and water colors by Ruth Coleman at the same time. From the sixteenth to the twenty-eighth, Martha Walter will show paintings and water colors.

The Modernage Galleries, 59 5th Avenue, which opened on January 15 with a permanent exhibit of modern furniture is showing also modern sculpture by Roy Sheldon and metal lamps by Egmont Arens.

The Montross Gallery, 785 5th Avenue, will exhibit the work of Edward Biberman from January 19 to February 7, and paintings by the potter, H. Varnum Poor, from February 9 to 28.

The Reinhardt Galleries, 730 5th Avenue, will have a contemporary show of French and American artists.

Weyhe, 794 Lexington Avenue, at the beginning of February, will have paintings by Andrée Ruellan, and later in the month paintings by Emil Ganso.

Wildenstein, 647 5th Avenue, announces for the end of February paintings of interiors by Rankin, an English artist.

Exhausted Issues of Magazine

In the Magazine File of back issues of THE AMERICAN MAGAZINE OF ART and of its predecessor, *Art and Progress*, certain issues have been completely exhausted. The numbers of these issues are being published in the thought that those who still possess these magazines may be willing to sell them back to the Federation. These will be reclaimed at twenty-five cents a copy.

Art and Progress

Volume VII (Nov. 1915–1916), Nos. 1 and 2.

The American Magazine of Art

Volume XI (Nov. 1919–Dec. 1920), No. 3.

Volume XII (1921), No. 6.

Volume XIV (1923), Nos. 6 and 11.

Volume XV (1924), Nos. 1, 2, and 10.

Volume XVI (1925), No. 3.

Volume XVIII (1927), Nos. 2 and 3.

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